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LONDON 3 JULY 2018

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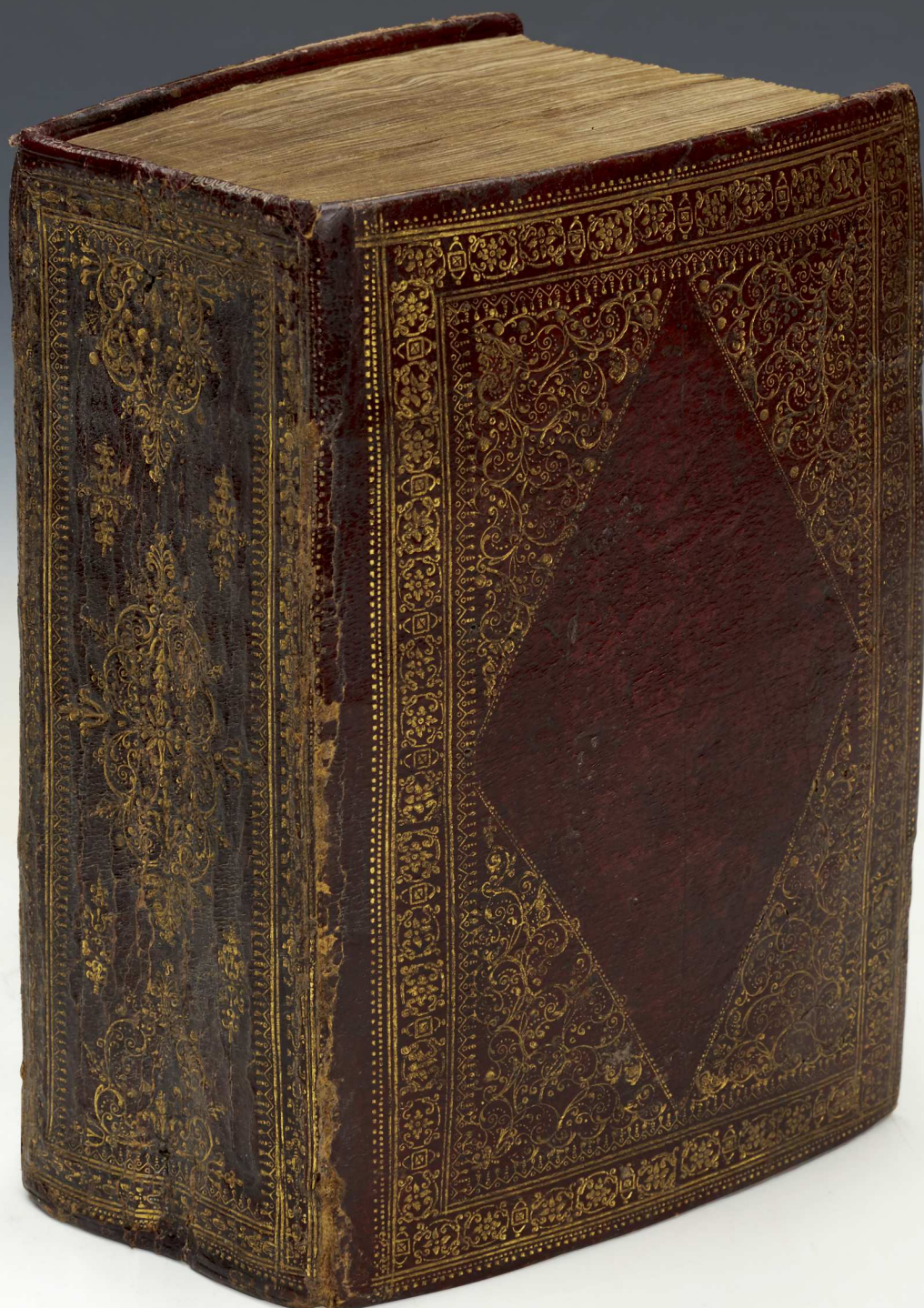
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captus. et in vinculis necatus est. Quod vbi diuilius alter consul audiuit. cum .xxx. nauibus aduersus hannibalem profectus est. Cōmisso nauali prelio. hannibal amissa naui qua vehebatur. scapha subouctus aufugit. xxx. et vna naues eius capte. xiiij. merse. iij. milia hominum occisa. v. vel. viij. milia referuntur. Ca. xxviij.

Oltea carthaginienses gaio aquilio storo lucio cornelio scipione consulibus. annonem in locum hannibalis subrogatū. pro sardis et corsis defendendis. nauali prelio prefecerunt. Qui a scipione consule victus. amisso exercitu. ipse consertissimis hostibus se immiscuit. ibiq; interfectus est. Eodem anno tria milia suorum et quatuor milia naualium sociorum in urbis rome excidium cōiurarunt. et nisi maturata proditio consilium preuenisset. destituta presidio ciuitas serui manu perisset. Anno ab hoc proximo calpurnius consul camerinam sicilie urbem petens. temere in angustias deduxit exercitum quas penorum copie iam dudum prestulerunt. Cui cum omnino nulla vel obistendi vel euadendi facultas esset. calpurnij flamme virtute et opere liberatus est. Qui lecta. cc. virorum manu. in se ipsum ab hostibus tumultum occupauit. et in se penos omnes pugnando conuertit. donec romanus exercitus obsessas angustias hoste non vrgente transiret. Cesi sunt in eo bello omnes. cc. Solus calpurnius quibus multis confossus vulneribus et caueribus obiectus euasit. Ca. xxviij.

Annibal senior a carthagenensibus iterum classis prepositus infelicitate cum romanis nauali prelio congressus et victus. ab exercitu suo seditione orta lapidibus coopertus interijt. xxix.

Tullius consul lipparam melitamq; insulas sicilie nobiles peruagatus evertit. Ca. xxx.

Consules iussi in affricam bellum transferre cum. cc. xxx. nauibus siciliam petierunt. quibus amilcar penorum imperator et hanno classis prefectus occurrit. Conserto nauali prelio. carthagenenses in fugam versi. lxiiij. quatuor naues perdidit. Victores consules in affricam transuecti sunt. Primum omnium clepeā urbem in devotionem receperunt. Inde carthaginem petentes. cc. aut eo amplius castella populati sunt. Infesta carthagini signa circumtulit. Manlius consul affrica cum nutriti classe decedens. xx.

et. viij. milia captiuorum cum ingentibus

Egulus bellum carthagenensium. haut procul a flumine bellum cum plurimos militum aquando ne serpens mire magnitudinis deuoraret. bestiam cum exercitu profectus est. Serpentibus iaculis et omni telorum iduum marum cratem. quasi per obliquam mirumq; in modum ne corpus lederet. insuper cum magnam multitudinem nobiliter proterit. halitu etiam pestifero ferri imperauit. per quas murale sapientiam totius corporis soluit. Talis ut cum pedibus carere videatur. colosso summo gutture usq; ad imū aluum ita instruitur. ut squamis quasi vngula inimitatur. Non enim ut vermis cui corpusculi sui partes gradatim porrigit. porrectas motum explicat. sed alternis uoluola circumfert. ut per exteriorum spicarum aciem tendat. costis autē naturalium ungulas figat. Quod vicissim plana perlabitur. sed etiam conuoluta instructa quot costis. Quibus itaq; repositis parte ab alio usq; ad caput id reddita cursu abire non possit. quia spinam soluit. per quam costarū pedes. Unde etiam hic alis hec serpens qui alius vulnerabilis obstitit. ad vnius sagittae circumuenta alis circumuentus. facile oppugnat. autem eius romam deductum. quod fuit aliquandiu cunctis miraculo fuit.

Egulus aduersum tres imperatores et accitum ex sicilia hamilcarem. In quo cesa sunt carthagenensium. pro-

Spolijs romā reuererūt. xxxi
e sortitus. iter cum exercitu faci
agratu castra constituit. Vbi
cessitate ad flumen descendētes
et. regulus ad expugnandam
deo nichil in tergo eius profici
territo. que per horrendā squa
scutorum testudinem labeant
ent. ipso corpore pellebantur.
mosu comminui. impetu terri
exanimari videret. balistas de
cum spine eius in cussum com
liquidem est natura serpentis.
tis tamen et squamis quas a
parili modo dispositas habet
guibus. costis quasi cruribus
pine rigori nō est et in directū
genito contractas. cōtrahendo
s intenta conatibus latera si
ine curuaturam. rigentem co
ura ad summum rectis. squa
um et celeriter agendo. non so
uexa conscendit. tot vestigijs
causa est. ut si in qualibet co
tu aliquo collidatur. debilis
obiciatq; ille ictus incidit.
es et motus corporis agebant
s que tam diu tot iaculis in
tum debilis cessit. ac mox cir
pressa als oppressus est. Coniū
uisse. c. xx. pedum spacio ferūt
Ca. xxxij.
tores. id est haerubales duos
atrocissimum bellum gessit.
ij. milia. capta autē. o. milia

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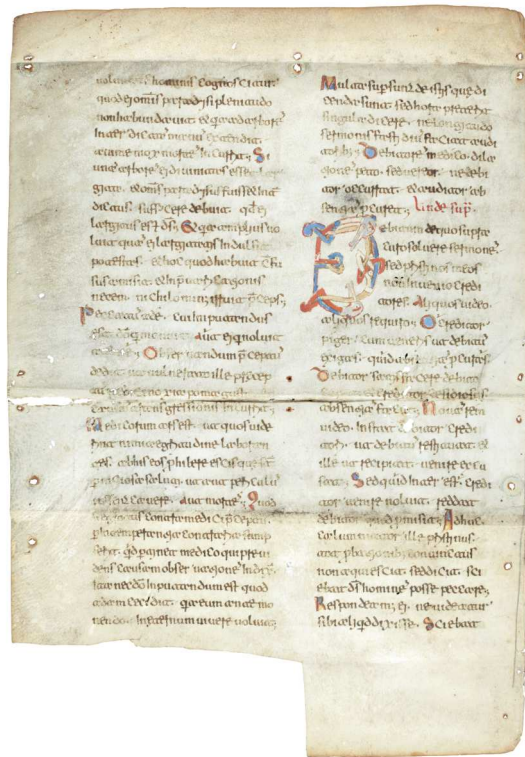
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1



1

'Bari' type Beneventan script and decoration on leaves probably from a Homiliary, in Latin [southern Italy or Dalmatia, 11th or early 12th century]

a nearly complete leaf and a half-leaf, c.390x270mm and c.210x270mm, vellum, 2 columns of 31 lines, c.285x205mm, EACH WITH A LARGE ZOOMORPHIC DECORATED INITIAL CONSISTING OF BIRD- OR DRAGON-HEADS WITH LONG INTERLACING NECKS pen-drawn and painted in colours, the larger leaf lacking only a (blank?) portion of the lower margin, the smaller lacking the upper 15-16 lines of text and part of the lower margin, each with one or more horizontal creases and rust-stained pin-holes in the margins, somewhat worn but the text almost entirely legible

PROVENANCE

(1) The script has a number of letterforms and ligatures characteristic of the 'Bari' type of Beneventan script practised mainly in Puglia and Dalmatia, which differs from the 'Montecassino' type of the script by the absence of minims formed of lozenge-like strokes. (2) The leaves were in Italy but apparently already fragmentary by the late Middle Ages when an inscription was added, apparently identifying the text: '... a la cominchia secondo apostole, sic ...' (partly erased). (3) In Ireland by the 19th century and believed to be Irish: the fragments were formerly framed with a 5th/6th-century Anglo-Saxon cross (sold in our rooms, 5 December 2017, lot 1), and a descriptive label: 'Portions of MSS of Sermons; written in the eleventh century; the initials are of Keltic design ... These MSS are the work of an Irish scribe ...'.

TEXT AND DECORATION

The larger leaf contains part of (Pseudo-)Augustine's *Sermo I* on the Old and New Testaments ('innocentem perimit gladio ... videatur sibi aliquid dixisse: Sciebat'), with the large initial at 'Debitum de quo supra curo solvere sermonem ...'. The same sermon continues on the recto of the smaller fragment ('pugnauit succubuit ... Expoliatus diuitiis' and 'ut propitiatur tibi et vias ... et in hoc calumniatur'); the first column on the verso has part of *Sermo II* ('[iux]ta dicentis testimonium cohortando ... dominus quodam modo'), and the last column has the beginning of Ambrose's Homily on Luke 18:35, introduced by the large decorated initial at 'Factum est autem cum appropinquasset Ihesus Hiericho ...' (preceded by a very cropped rubric ending 'Ambrosii ep[iscop]i'), and ending at '... medicinam an in [duobus]'; cf Migne, *PL*, XV, col.1790).

The most detailed description of Bari-type Beneventan script is E.A. Loew, *The Beneventan Script*, 1914, p.150 (enlarged and edited by V. Brown, 1980). The spindly interlaced initials of the present leaves, with their long-beaked heads, are very similar to those reproduced by Loew (pls.VI-VIII) from Bari-type manuscripts.

Scraps of Beneventan script appear on the market every few years (e.g. in our rooms, 2 December 2014, lot 6), but large leaves with major decoration very rarely. The closest comparison we have been able to find are two smaller leaves from a Missal (bought by the Schoyen Collection) in Quaritch, *Bookhands of the Middle Ages, Part IV: Beneventan Script*, 1990, no.8, with colour plate and frontispiece, attributed to Puglia, late 11th century.

£ 12,000-18,000 € 13,700-20,500



2

2

Judith and Holofernes, cutting from a Choirbook, in Latin [Italy (Siena), c.1340-50]

cutting, c.95x75mm, vellum, initial 'A' opening 'Adonai domine deus magne ...', the antiphon for the summer histories of Judith, reverse with remains of text and music on four-line red staves, rastrum c.33-34mm, slight rubbing, framed

From a private collection, France.

The finely detailed and highly decorative style of the initial can be attributed to NICCOLÒ DI SER SOZZO (see *The Robert Lehman Collection*, IV, 1997, pp.122-6; and *La miniatura senese*, 2002, pp.303-14). He is generally recognised as the preeminent illuminator in Siena in the middle of the 14th century. The reconstruction of his work is based on a signed miniature of the Assumption (Siena, Archivio di Stato, MS. Capitoli 2) and a polyptych in the Pinacoteca Nazionale of Siena, jointly signed by him and Lucca di Tommè. Only in 1363 does Niccolò's name appear in the register of the painters' guild, but that same year, on 15 June, his burial is recorded in the Necrologio of San Domenico. His style is recognisable in the present miniature by the fluid forms and subtle, harmonious chromatic effects.

£ 5,000-7,000 € 5,700-8,000



3 detail

3

Bust-length figure of an Apostle, historiated initial on a leaf from a Breviary, in Latin [Bohemia (probably Prague), c.1400]

single leaf, c.315x220mm, vellum, with a historiated initial 'V' opening 'Veni sancte spiritus...', an invocation of the Holy Ghost, 2 columns of 38 lines, flourished initials, folio number in brown ink in the upper corner on recto '113', slight rubbing to gold, vellum slightly darkened towards edges, framed

From a private collection, United States.

The present leaf can be added to the corpus of works attributed to NIKOLAUS KUTHNER as suggested by Maria Theisen (see U. Jenni and M. Theisen, *Mitteleuropäische Schulen IV: die Hofwerkstätten König Wenzels IV. (ca. 1380-1400). Verzeichnis der illuminierten Handschriften und Inkunabeln der Österreichischen Nationalbibliothek*, 2014). Kuthner participated in the illumination of the multi-volume Wenceslas Bible, a deluxe manuscript commissioned by King Wenceslaus IV of Bohemia (1378-1419) and made in Prague in the 1390s.

‡ £ 3,000-4,000 € 3,450-4,600



4

Presentation in the Temple, historiated initial on a huge leaf from a set of eight Choirbooks made for Meissen Cathedral, in Latin [Germany (Erfurt), c.1500-10]

single leaf, c.750x550mm, vellum, with a large historiated initial 'S', c.150x140mm, with a two-sided border including a fool attacking a fox, a bear and an owl, opening 'Suscepimus deus misericordiam tuam in medio templi tui ...', the introit to the Mass for the feast of the Purification, catchword 'cor' in lower margin, text and music on five-line brown staves, rastrum c.30mm, the recto with foliation in red ink in the upper margin 'CLXVIII' and a later foliation in the upper outer margin in red chalk '279', vellum with small imperfections in margins, the recto with traces of glue from previous mounting not affecting the text, small pigment losses and slight rubbing but generally in good condition

(1) Framed and glazed by Léon Imhoff of Sion, Valais, southern Switzerland: collector, bookbinder and picture-framer, active from the late 1930s to the 1960s(?) (small blue sticker on back of frame, inscribed 'Léon Imhoff. Papeterie, Reliure, Encadrements. Sion'). (2) Since the 1960s in a private collection, Switzerland.

This leaf belongs to the first of eight volumes made for Meissen Cathedral, produced by the MASTER OF THE PRINCIPAL JOHANNES BONEMILCH and his workshop in the early 16th century (see A. Tif, 'Konrad Blochinger und der Kunsttransfer über die universitären Netzwerke zwischen Basel, Erfurt und Leipzig um 1500', in *Unter Druck. Mitteleuropäische Buchmalerei im 15. Jahrhundert*, 2018). This large set of Choirbooks is now at the Domstiftsbibliothek Naumburg, with a complete digital facsimile of the first volume ('Chorbuch 1') accessible on 'Archive & Bibliotheken Naumburg'.

‡ £ 4,000-6,000 € 4,600-6,900



5

Christ and the Disciples on the Way to Emmaus [perhaps Netherlands, late 16th or early 17th century]

miniature, c.920x70mm, vellum, reverse blank, in an elaborate gilt frame

From a private collection, France.

The finely painted miniature with Christ and the Disciples on the Way to Emmaus is a reversed version of a signed and dated print by Philips Galle from 1571, a Dutch publisher, best known for publishing old master prints, which he also produced as designer and engraver; Galle mentions Pieter Bruegel the Elder as the inventor of the composition (New Hollstein, *Dutch & Flemish*, 173.1, Philips Galle; New Hollstein, *Dutch & Flemish*, 6.1, Pieter Bruegel the Elder; Lebeer 1969, 85).

£ 2,000-3,000 € 2,300-3,450



6

6

Madonna and Child with the Infant St John the Baptist, large miniature in its original frame including small painted medallions with the four Evangelists [Italy (Rome), c.1580-90]

miniature, c.245x190mm, vellum, in an octagonal frame, c.410x350mm, decorated with perforated silver applied to faded red velvet, including four tiny medallions with the Evangelists and their symbols, the large miniature in excellent condition, some losses to the medallions, the back covered with probably contemporary leather nailed to the frame

From a private collection, France.

This painting-like miniature in its original frame can be attributed to FRANCESCO DA CASTELLO (Brussels 1541-1621 Rome), as confirmed by Elena De Laurentiis (on this artist see E. De Laurentiis, 'Un fiammingo a Roma. Frans van de Castele detto Francesco da Castello', *Alumina*, 42, 2013, pp.14-25). Francesco da Castello was a Flemish-Italian painter and manuscript illuminator, active in Rome, also known under his Flemish name as Frans Van de Castele. The details of his life are documented by the contemporary artist-biographer Giovanni Baglione in 'Le vite de pittori, scultori, architetti, ed intagliatori ...', from 1642.

£ 5,000-7,000 € 5,700-8,000



7

7

Portrait of a Nobleman with a Falcon, large miniature [France (Paris), before 1700]

miniature, c.250x200mm, vellum, reverse blank, pigment losses especially towards edges, some marginal retouching of the blue background and small worm holes, probably cut into octagonal shape in the 19th century when framed

From a private collection, France.

The present miniature copies a 16th-century portrait that was later exhibited in the Sainte-Chapelle in Paris as a portrait of the French King Louis IX (1226-70); canonized in 1297 as St Louis, he was one of the most important kings and also one of the foremost saints of the later Middle Ages. In 1730, Montfaucon published in his *Monumens de la monarchie française* a printed copy of the painting, accompanied by a description (p.155).

The portrait disappeared from the Sainte-Chapelle before the mid-18th century but was later identified by Paul Durrieu when it belonged to the Comte Charles de Montferrand (see 'Le portrait de saint Louis...', *Revue de l'art ancien et moderne*, XXIV, 1908, pp.321-31; present location of the portrait unknown). According to Durrieu, the inscription 'Loys 9e en l'eage de treze ans 1226' was added in the 17th century; the collar resembles that of the Order of the Golden Fleece but instead of the sheepskin a large pearl is attached.

A portrait of Philip the Fair (1478-1506) by the Master of the Legend of Mary Magdalene from c.1490 shows the young boy wearing the Collar of the Order of the Golden Fleece, with a falcon perched on his left hand while holding a stick used for training in his right (Paris, Louvre, see also *Le trésor de la Sainte-Chapelle*, exh. cat., 2001, no.70). This composition might have served as prototype for the 16th-century portrait that was later exhibited in the Sainte-Chapelle and copied throughout the 17th and early 18th century as a portrait of St Louis.

£ 5,000-7,000 € 5,700-8,000

John Chrysostom, Homilies on Matthew's Gospel, in Greek [Byzantine Empire (Constantinople), late 9th century]

c.300x215mm, vellum, ii+274+ii leaves, collation: i-xv8, xvi10, xvii-xxxiv8, lacking quire 21 after f.162 with the end of Homily 22 and the beginning of Homily 23, and quire 29 after f.218 with the end of Homily 32 and the beginning of Homily 33, some medieval alphabetical quire signatures on final versos and in Arabic numerals on first rectos, written in 33-34 long lines above top line, c.240x150mm, the first leaf with decorative headpiece and the last two replaced in the 13th century, original headings by 9th-century scribe in many places cropped, some pages rubbed especially towards end, lower margin of f.271 cut out, f.272 darkened with ink stain, minor defects repaired probably c.1900, when sewn on four bands and bound in oak boards and half morocco with Arts & Crafts blind ornament, woven leather straps at the fore-edge, the spine with title in gilt capitals 'Chrysostomi Homiliae super Mattheum. Graece / MS. in membranis saec. X-XI', the lower turn-in signed with the monogram of Douglas Cockerell dated 1900, cardboard box

PROVENANCE

(1) Palaeographical analysis by Ernst Gamillscheg and Michel Aubineau suggests that this manuscript was written in the late 9th century in Constantinople; the close relationship with manuscripts written by Nikolaos Studites, notably a codex signed by Nikolaos Studites in 835 (St Petersburg, National Library, MS 219; see S. Lake, VI: *Manuscripts in Moscow and Leningrad*, 1936, no.234) and another manuscript attributed to Studites (Vatican Library, MS gr.2079; see E. Follieri, *Codices graeci Bibliothecae Vaticanae* ..., 1969, pl.13 and B.L. Fonkitch, 'Notes paléographiques ...', *Thesaurismata*, 16, 1979, pp.154-56) may indicate an origin in the Studiū-Monastery. (2) The first and two last leaves replaced in the late 13th century by an accomplished scribe. (3) Liturgical rubrics added by a 14th-century scribe (e.g. ff. 8v, 36r, 54r) indicate that the manuscript was kept at the Hodegon Monastery in Constantinople; another example is the Codex Ebnerianus (Oxford, Bodleian Library, MS Auct. T. inf. 1.10) that mentions the copyist and annotator Joasaph for the Hodegon Monastery in 1391 (see I. Hutter, *Corpus der byzantinischen Miniaturhandschriften, I: Oxford, Bodleian Library*, 1977, no.39 and E. Gamillscheg and D. Harlfinger, *Repertorium aus Bibliotheken Grossbritanniens*, 1981, no.208). (4) In England by 1900 (binding). Offered by Quaritch in their *Catalogue No. 271: A Catalogue of Rare and Valuable Books*, 1909, no.604; *Catalogue No. 290: A Catalogue of Bibles, Liturgies, Church History and Theology*, 1910, no.354; and probably also in subsequent catalogues; sold on 30 June 1914 to Karl W. Hiersemann, Leipzig, for £190 (BL, Add.64227: Quaritch, Account Ledgers 1913 onwards, p.174). (5) Bogislav Freiherr von Selchow (1877-1943), lyricist, naval officer and commander of Free Corps Marburg; his coat of arms inside the upper cover. (6) Martin Wahn (1883-1970), vicar and member

of the Church Council of the Confessing Church in Kamienna Góra, Silesia, until 1947; died in Singen, southern Germany, just north of the German-Swiss border, in 1970. He may have received the manuscript through Bogislav's sister Anni von Gottberg who was a member of the Confessing Church, Potsdam, and opponent of National Socialism. By descent to Martin Wahn's grandson: (7) Wilfried Jaensch (1941-2015), writer and former student and assistant of Walter Muschg at the University of Basel; on deposit at the University Library, Basel, 1980-2018, under the shelf-mark B. II. 25.

TEXT

The manuscript includes the first 44 homilies of John Chrysostom on the Gospel of Matthew. The most recent critical edition of the text is F. Field, *Sancti patris nostri Joannis Chrysostomi Archiepiscopi Constantinopolitani Homiliae in Matthaem*, 3 vols., 1839. (Migne's *Patrologia Graeca* edition of 1862 simply reprinted Montfaucon's older edition of 1612). None of these editions took into account the present manuscript because it was unknown to them. It contains numerous instances where its text sides with the Latin translation of Annianus (5th century AD Alexandria) over against the other medieval Greek manuscripts of John Chrysostom, e.g. folio 54 line 34 (Homily 8, vol. 1 p.102 Field) the MS reads *parresias* (which is correct and adopted by Field) over against *periousias* as given by MSS A, B, and the Armenian version - so that it can be seen that this MS represents an older tradition.

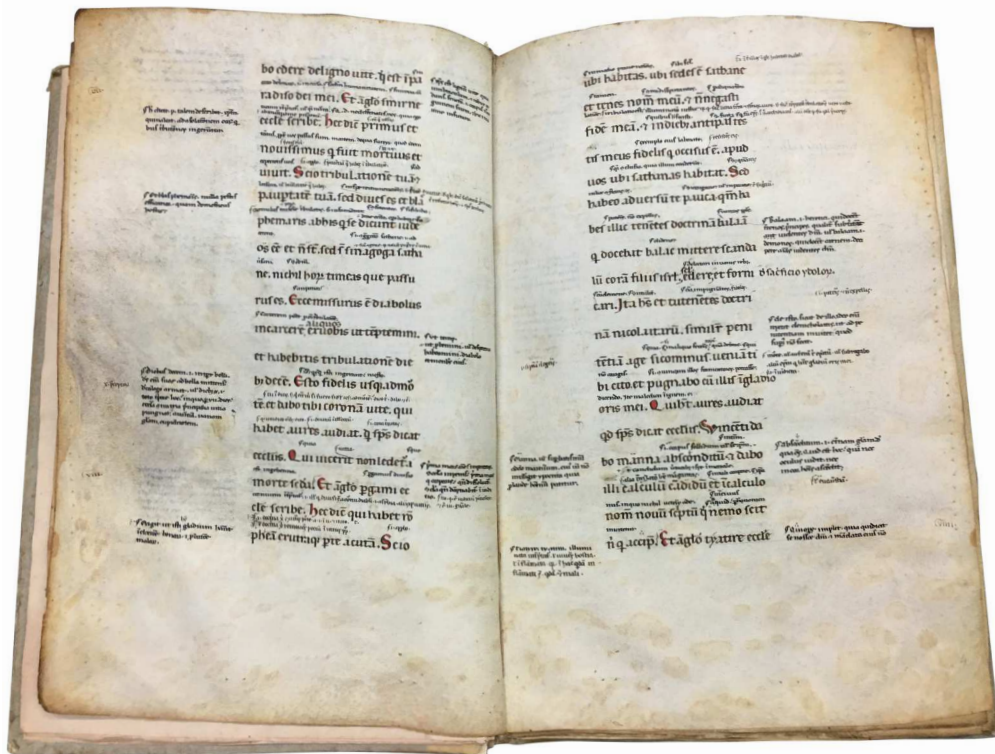
The manuscript contains extensive quotations (pointed out by diplai [⋈] in the left margin) from the Greek text of the Gospel of Matthew and other Old and especially New Testament texts. It is worth mention that the 9th-century scribe writes incipits of individual homilies and sometimes quotations from the text of Matthew in older-looking majuscules rather than the 9th-century minuscules for the text of John Chrysostom. There are frequent marginal ANNOTATIONS, some in early hands (if not identical with the original scribe's), some later (including the hand of the 14th-century rubricator) which provide exegetical glosses, notation of variants from collation with other manuscripts, corrections of copying errors, and addition of scribal omissions (including the missed out text appended by means of the tipped in binding strip before folio 230). Insertions of missed out texts are regularly signalled in the margin preceded by an insertion sign in form of a modern division sign.

BIBLIOGRAPHY

E. Gamillscheg and M. Aubineau, 'Eine Unbekannte Chrysostomos-Handschrift (Basel Universitätsbibliothek, B. II. 25)', *Codices Manuscripti. Zeitschrift für Handschriftenkunde*, 7, 1981, pp.101-08.

P. Andrist, 'Structure and History of the Biblical Manuscripts Used by Erasmus for His 1516 Edition', in *Basel 1516. Erasmus' Edition of the New Testament*, 2016, p.85 note 14.

£ 200,000-300,000 € 228,000-342,000



9

9

Apocalypse, with Glossa ordinaria, in Latin [Italy, c.1100-1150]

c.300x200mm, vellum, iii+38+iii leaves, COMPLETE, collation: i6, ii-v8, with catchwords, prickings preserved in all three margins, 3 columns with 19 lines of biblical text in a central column, c.205x70mm, with the gloss between the lines to each side, and further side-notes in the margins, numerous natural flaws, some later staining, bound in plain 18th-century pasteboard covers, the endpapers with watermark '1763 VALLEGARD'(?), the vellum spine inscribed 'B. Johani Apocalipsis Sec. XII.', title-page in capitals 'Apocalypsis Beati Ioannis Apostoli cum notis interlinearibus et marginalibus MS'

PROVENANCE

(1) Count Gustavo Camillo Gallétti (1805-68), editor of ancient texts and bibliophile: with his ink stamp; his library was acquired in 1879 by: (2) Baron Horace de Landau (1824-1903), Rothschild banker and bibliophile: his bookplate with HL monogram and coronet (Lugt, *Marques*, no.1334c), stamped '3581 / 3582'; *Catalogue des livres manuscrits ... de M. Horace de Landau*, I, 1885, p.266; dying childless he bequeathed his collections to his niece: (3) Mme Hugo Finaly, née Jenny Ellenberger: Landau-Finaly sale by Hoepli and Kundig, Geneva, 25-26 June 1948, lot 103. (4) Albert W. Blum (1882-1952), engineer and collector of Old Master prints, of Switzerland and Short Hills, New Jersey: with his ink stamp (Lugt, *Marques*, no.79b); thence by descent.

TEXT

The main text opens with a rubric and Revelation 1:1, '*Incipit liber Apoc. Iohannis apostoli*. [Q]uam dedit illi deus palam fecere ...'; the first gloss to the left is 'Littera sic ac si ita commoneret, attendite hanc visionem ...', and on the right 'Materia status ecclesie Asiaticae, et totius presentis ecclesie ...' (Stegmüller, no.11853) ending '... Gratia Domini nostri Iesu Christi cum vobis/ omnibus. Amen. Christo placeat senper [sic] fiat'.

Until it became common in the 13th century to have the complete Bible in a single volume, it was normal for Bibles to be bound in two, three, or four large volumes, and for glossed books of the Bible to be grouped in considerably smaller textual units, such that a complete set might consist of about thirty volumes. While the Gospels, Pauline Epistles, and Catholic Epistles formed natural groupings, the relatively short and very idiosyncratic text of Revelation, the Apocalypse, was paired with a variety of different Old or New Testament books, and is sometimes encountered on its own, as in the present example (another 12th-century Italian example is New York, Morgan Library, MS M.631).

The layout of glossed books of the Bible evolved over the course of the 12th century, partly to minimise crowding on some pages and excessive blank space on others; the layout using three columns of unchanging width, seen here, is the oldest format, which was superseded by the middle of the century; the only hint of any evolution in the layout is the occasional sub-division of the Gloss columns into two narrower columns on the final few leaves. The use of decidedly mediocre parchment and lack of decoration suggests that the present volume was produced at a provincial monastery, eagerly trying to copy for its library the Gloss being disseminated from the school of Laon via Paris.

£ 25,000-35,000 € 28,500-39,900



10

10

Bible, with prologues and Interpretations of Hebrew Names, in Latin [France (Paris), c.1250-75]

c.165x130mm, vellum, ii+507+i, collation impractical but apparently complete except for aquire at the very end, foliated in modern pencil, written below top line in two columns of 47 lines, c.140x95mm, AN ILLUMINATED INITIAL TO EACH PROLOGUE, AND A HISTORIATED INITIAL TO THE FIRST PROLOGUE, THE HEBREW NAMES, THE DIVISIONS OF THE PSALMS, AND EVERY BOOK OF THE BIBLE, except Lamentations, some worm-holes and other minor blemishes, the margins cropped with occasional loss of marginal text or decoration, but frequently preserved by the folding-up of the relevant part of the leaf, 18th-century binding of mottled brown sheepskin(?), patterned endpapers, red edges, spine with title-piece in gilt capitals 'Biblia Latin Scripta', the lower joint becoming weak

PROVENANCE

(1) Probably produced in Paris in the third quarter of the 13th century, perhaps for a Franciscan friar. (2) THE CAPUCHIN CONVENT OF HAGUENAU: inscribed three times 'Locī Capucīnorum Hagēnoae' (f.1r and facing page). (3) THE CAPUCHIN CONVENT OF STRASBOURG (less than 20 miles south of Haguenau): the place-name in the previous inscriptions amended to read 'Argentīnae Conv. Maj.'. (4) Added 18th-century title-page with 'Barnheim', perhaps Bornheim, about 50 miles north of Strasbourg. (5) JOHANN BAPTIST VON KELLER (1774-1845), ordained titular bishop of Evaria in 1816, and first bishop of Rottenburg (about 55 miles east of Strasbourg) in 1828: inscribed 'Ad bibliothecam Episcopi Evarien' (f.ii v); his sale at Frankfurt-am-Main, *Catalogus librorum ... Joannis Baptista de Keller* [25 January

1847]; bought at the sale (as recorded in an anonymous inscription in German, f.ii v). (6) Anton W.M. Mensing (1866-1936), Amsterdam art dealer and auctioneer, his sale in our rooms, 15 December 1936, lot 58, bought by Maggs for £44, probably on behalf of: (7) Major Sir Alan Lubbock (1897-1990), with his bookplate given by Reynolds Stone. (8) Private collection, Switzerland.

ARTISTS

The style of illumination and the format of the Genesis initial are characteristic of the so-called DU PRAT ATELIER as defined by Branner. The Genesis initial is almost identical to the three examples reproduced by Branner (*Manuscript Painting in Paris*, 1977, figs.196-98), in which the Days of Creation follow the same order within pointed ovals joined by small disks, and in each Day the figures and objects are placed in the same positions, and especially characteristic is the placing of the animals' and birds' heads in tall rows outside the ovals frames to either side of God in the Fifth Day.

TEXT AND ILLUMINATION

The standard 'Paris' sequence and selection of biblical books and prologues; with Luke 1:1-4 before the prologue; the Interpretations of Hebrew Names ending in the letter H at Helisaba.

The 81 historiated initials are on ff.1r, 4r, 23r, 38v, 49v, 65r, 79v, 89v, 100r, 102r, 116v, 128r, 142r, 155r, 167v, 183v, 187v, 193v, 200r, 204v, 210r, 216r, 226v, 230v, 233r, 235v, 238r, 241r, 243v, 246v, 253r, 262v, 265v, 267r, 273v, 291v, 312v, 335r, 338r, 357r, 365r, 367v, 369r, 371r, 371v, 372r, 373v, 374v, 375v, 376v, 380r, 381v, 392r, 400r, 411r, 418v, 430v, 440r, 444v, 449r, 452r, 453v, 455r, 456r, 457r, 458r, 458v, 459v, 460v, 461r, 461v, 465r, 477r, 478r, 479r, 480r, 481r (x2), 481v, 482r, and 488r.

£ 20,000-30,000 € 22,800-34,200

Bible, with prologues and interpretations of Hebrew Names, in Latin [France (Paris), c.1250]

c.240x155mm, vellum, ii+438+iii leaves, lacking a few leaves at the beginning and elsewhere, catchwords, collation: i12-4 (lacking i-iv), ii-vi12, viii10, viii-xiii12, xiv12-1 (lacking viii), xv12-1 (lacking i), xvi-xiii12, xix12-1 (lacking x), xx12, xxi12-1 (lacking iv), xxii-xxv12, xxvi12-1 (lacking vi), xxvii-xxviii12, xxix12-1 (lacking iv), xxx-xxxiv12, xxxv12-4 (lacking ix-xii), xxxvi16, xxxvii18-1 (lacking i), xxxviii2, ruled in plummet and written below top line, 2 columns of 49 lines, c.145x90mm, 67 HISTORIATED INITIALS at the beginnings of biblical books, 57 ILLUMINATED INITIALS for the prologues and 18 more for the Interpretations of Hebrew names, with very wide margins, some general wear and tear notably at beginning and end but the illumination generally in excellent condition, bound in mottled brown leather over pasteboards, the spine densely gilt with title in gilt capitals 'Biblia Sacra', front cover with 19th-century paper label inscribed 'Manuscript du XIV siècle', very worn and the joints weakening

PROVENANCE

(1) 18th/19th-century ink stamp of 'B. Grandmaison', and a descriptive note signed 'B G' on the upper pastedown. (2) In a European private collection since the early 20th century.

ARTISTS

The volume is profusely illuminated in the style of the so-called LEBER GROUP, which takes its name from a Psalter in Rouen, Leber MS 6 (R. Branner, *Manuscript Painting in Paris during the Reign of Saint Louis*, 1977, pp.61 and 208-09). The main painter was active in Paris from the 1240s and 1250s and one of his major commissions was the Evangeliary made for King Louis IX (Paris, BnF, lat.8892). The deeply scooped folds in his draperies, called Muldenfalterstil, are characteristic of manuscripts made in Paris from around 1235-1250. Each initial is singularly ennobled with a pristine, burnished-gold background.

TEXT AND ILLUMINATION

The text of this Vulgate Bible is essentially that of a standard 13th-century Bible as defined by Neil Ker (*Medieval Manuscripts in British Libraries*, I, pp.96-7, etc.), with the usual prologues and the usual Interpretations of Hebrew names from 'Aaz' to 'Zorobabel' but with a couple of additional prologues to Baruch and Ezekiel. It ends with a rhyming verse colophon 'Finito libro sit laus et gloria Christo'.

The subjects of the historiated initials are: [lacking Genesis]; (1) Exodus. Christ giving the Tablets to Moses (f.16v); (2) Leviticus. Jews offering sacrifices at an altar (f.30v); (3) Numbers. Christ addressing Moses (f.40v); (4) Deuteronomy. Moses (horned) watching the Tablets being placed in the Ark (f.54r); (5) Joshua. Christ addressing Joshua (f.66v); (6) Judges. Christ addressing a soldier (f.75r); (7) Ruth. Elimelech and Naomi travelling (f.84r); (8) I Kings. The killing of the sons of Eli and the theft of the Ark (f.86r); (9) II Kings. King David

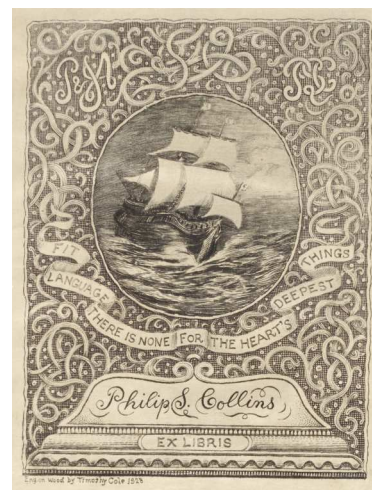
and the execution of the Amalekite (f.98v); (10) III Kings. Abishag brought to David (f.108v); (11) IV Kings. Ahaziah (face smudged) falling from the tower (f.120v); (12) I Chronicles. The descendants of Adam (f.132r); (13) II Chronicles. King Solomon enthroned (f.142v); (14) Ezra. Jeremiah reading, King Cyrus listening (f.155v); [lacking Nehemiah and II Ezra]; (15) Tobit blinded by the swallow (f.166v); (16) Judith beheading Holofernes (f.170r); (17) King Ahasuerus extending his golden rod to Esther (f.174v); (18) Job on the dung heap, visited by his wife and friends (f.179r); (19) Psalm 1. King David harping, above David and Goliath (f.187v); (20) Psalm 26. The Coronation of David by Samuel (f.190v); (21) Psalm 38. Christ, and David pointing to his mouth (f.192v); (22) Psalm 52. The Fool before David (f.194v); (23) Psalm 68. Christ blessing, above David in the water (f.196v); (24) Psalm 80. David playing bells (f.198v); (25) Psalm 97. Priests chanting (f.201r); (26) Psalm 109. The Trinity (f.203r); (27) Proverbs. Solomon chastising Rehoboam (f.208r); (28) Ecclesiastes. A king with a fleur-de-lys and a dead youth? (f.215r); (29) Song of Solomon. The Virgin and Child (f.217r); [lacking Wisdom]; (30) Ecclesiasticus. Personification of Ecclesia (f.222v); [lacking Isaiah]; (31) Jeremiah being stoned (f.250v); (32) Jeremiah lamenting the destruction of Jerusalem (f.268v); (33) Baruch writing (f.270v); (34) Ezekiel's dream of the tetramorph (f.273r); (35) Daniel in the lions' den (f.290r); [lacking Hosea]; (36) Joel addressing a group of men (f.298r); (37) Amos. Men watching the collapse of a city (f.299v); (38) The hand of God above Obadiah, sleeping (f.301v); (39) Jonah emerging from the fish (f.302r); (40) Micah addressing a group of men (f.302v); (41) Nahum watching the destruction of Nineveh (f.304r); (42) God addressing Habakkuk (f.305r); (43) Zephaniah addressing a group of men (f.306r); (44) Haggai, full length (f.307r); (45) Zechariah, full length (f.308r); (46) Malachi addressed by an angel (f.310v); (47) I Maccabees. The execution of the idolatrous Jew (f.312r); (48) II Maccabees. The messenger (f.322r); [lacking Matthew]; (49) Mark and his evangelist symbol (f.339r); (50) Luke. Zachariah praying to God at an altar (f.345v); (51) John and his evangelist symbol (f.357r); (52) Romans. Paul holding a cross addressing Jews (f.365v); (53) I Corinthians. Paul addressing a man and woman at an altar (f.369v); (54) II Corinthians. An angel appearing to Paul, sleeping (f.373v); (55) Galatians. Paul addressing parents with a child (f.376v); (56) Ephesians. Paul in prison guarded by a soldier (f.377v); (57) Philippians. Paul watching the killing of a Jew (f.379r); (58) Colossians. Paul and Moses, who has dropped the tablets (f.380r); (59) I Thessalonians. Paul and figures rising from a grave (f.381r); (60) II Thessalonians. Paul watching as a king is struck in the eye by a bolt from heaven (f.382r); (61) I Timothy. Paul watching a deacon and a bishop (f.382v); (62) II Timothy. Paul crowning a soldier (f.383v); (63) Titus. Paul watching parent chastising a child (f.384r); (64) Philemon. Paul in prison, and a bishop (Philemon) giving food to a youth (Onesimus) (f.384v); (65) Paul addressing the Hebrews (f.385r); (66) Acts. Pentecost (f.388r); (67) James, full length (f.398v). [lacking I-II Peter, I-III John, Jude, and Apocalypse].

£ 80,000-120,000 € 91,500-137,000

PHILIP SHERIDAN COLLINS

(1864-1943)

Philip Sheridan Collins was born in Philadelphia and spent most of his long working life at the Curtis Publishing Company, becoming the last surviving member of the group comprising Cyrus H. K. Curtis, Edward Bok, George Horace Lorimer, Charles G. Ludington and John B. Gribbel which had steered the company to its nationwide success and dominance. Collins was appointed, successively, director in 1909, general business manager in 1916, treasurer and business manager in 1927, and finally vice president and treasurer in 1928. He had developed the wide subscription-based network of the *Ladies Home Journal* and the methods that gave the *Saturday Evening Post* the largest circulation in the country by the time of his retirement in 1937. Collins contributed to the cultural environment of Philadelphia as well, organizing the public bequests of Edward Bok and becoming vice president of the Curtis Institute of Music. He was twice married, first to Anna Steffan by whom he had two sons, and, upon her death to her close friend Mary Schell. Together they collected mediaeval manuscripts, mostly books of hours. The Breviary of Catherine de Valois and of Bonne de Luxembourg was retained by Mary S. Collins when she gave the collection of seventeen mediaeval manuscripts to the Philadelphia Museum of Art in 1945 as a memorial to her late husband.



12 actual size

PROPERTY OF DESCENDANTS OF MARY S. COLLINS

The Breviary of Marie (1344-1404), Duchess of Bar, Daughter of Bonne of Luxembourg and King John II (the Good) of France, Franciscan Use, in Latin with a few rubrics in French [France (Paris), c.1360]

c.195x135mm, vellum, i+602+ii leaves, sewing threads not usually visible but apparently COMPLETE, collation: i2 (miniatures), ii-xxii12, xxiii6, xxiv2+1, xxv2 (miniatures), xxvi6 (calendar), xxvii2 (added leaves), xxviii-xxxii12, xxxiii8, xxxvi6, xxxv2 (miniatures), xxxvi-liiii12, liv8-1 (last blank cancelled), lv-lvi12, lvii6, most quires with a catchword and note that it has been corrected, foliated in 19th-century French pencil usually on every 10th leaf and leaves with historiated initials, but omitting one leaf between 585 and 593, the psalter with original foliation in red ink roman numerals i-lxxiii, 2 columns of 32 lines, c.125x85mm, 6 FULL-PAGE MINIATURES ARRANGED IN FACING PAIRS prefacing the Temporale, Psalter, and Sanctorale, 2 SMALLER MINIATURES, 24 HISTORIATED INITIALS, and 12 OCCUPATIONS OF THE MONTHS AND 12 SIGNS OF THE ZODIAC in the calendar, a few BAS-DE-PAGE SCENES AND DROLLERIES, and about 25 heraldic shields added in lower margins, some of them subsequently erased, and a page consisting of an added ITALIAN MINIATURE, PORTRAIT ROUNDEL, AND HERALDIC SHIELD within a full border, ILLUMINATED BORDERS AND INITIALS ON EVERY TEXT PAGE, except the added ones, WITH DRAGON-, ANIMAL-, OR HUMAN-HEADED TERMINALS, a few Italian illuminated initials in the final section, minor blemishes and thumbing, and some flaking or smudging of pigments in the major decoration, the calendar and psalter rather worn, but overall in good condition, finely bound in 17th-century French dark red morocco, the covers densely gilt with fine tools around an undecorated lozenge, the flat spine gilt, not divided into compartments, minor wear especially at the joints, gilt edges, housed in a red half-morocco bookform box with gilt letters on spine 'Breviary / French MS.', signed inside by Riviere & Son

A DELUXE MANUSCRIPT MADE IN PARIS AROUND 1360 WITH THE COAT OF ARMS OF MARIE, DUCHESS OF BAR, DAUGHTER OF BONNE OF LUXEMBOURG AND KING JOHN II OF FRANCE, INCLUDING SEVERAL FULL-PAGE MINIATURES DEPICTING THE PATRONESS IN PRAYER, DELICATELY PAINTED BY A FOLLOWER OF JEAN PUCELLE WHO PARTICIPATED IN THE ILLUMINATION OF THE BIBLE MORALISEE FOR JOHN THE GOOD, KING OF FRANCE (1350-64)

PROVENANCE

(1) MARIE (1344-1404), DUCHESS OF BAR, DAUGHTER OF BONNE OF LUXEMBOURG AND KING JOHN II (THE GOOD) OF FRANCE: with her added arms in the lower margin of each page with a historiated initial or small miniature: per pale, *azure* a semy of fleurs-de-lys or (France), impaled with per fess *gules*, a lion rampant queue fourchée *argent* (Bohemia), and barry *argent* and *gules*, a rampant lion *azure*, armed, langued, and crowned or (Luxembourg) (see L. Bouly de Lesdain, 'Les armoiries des femmes d'après les sceaux', *Extrait de l'Annuaire du Conseil héraldique de France*, 1898, p.23). Marie had four brothers and two sisters. King Charles V (the Wise) of France (r.1364-80), Louis I, Duke of Anjou (r.1360-84), John (1340-1416), Duke of Berry, Philip II (the Bold), Duke of

Burgundy (r.1363-1404), Joan, Queen of Navarre (r.1352-73) and Isabella, Countess of Vertus (1348-73) who married Gian Galeazzo Visconti in 1360. Marie's parents were major patrons of the arts. John the Good enjoyed literature and was patron to painters and musicians. Bonne is perhaps best known for her famous Psalter illuminated by Jean le Noir shortly before her death in 1349 and now at the Cloisters (New York, inv.69.86). In 1364, Marie's brother Charles V set about constructing a new library in the Louvre, which had hitherto been a fortress; by the time of his death in 1380, the library contained more than 900 manuscripts and one of his favourite illuminators, the Master of Charles V is named after him. John, Duke of Berry is primarily remembered as collector of important illuminated manuscripts such as the *Très Riches Heures*. Over the years he built up a legendary library of nearly 300 manuscripts, but his magnificent Books of Hours remain even today the crowning centrepiece. Marie is also known as a bibliophile and she is named as the dedicatee of the *Roman de Mélusine* by Jean d'Arras (M. Keane, *Material Culture and Queenship in 14th-Century France*, 2016, p.99). The French author wrote at the request of John, Duke of Berry, this prose romance in 1392-94. In his dedication to Marie, Duchess of Bar he expressed the hope that it would aid in the political education of her children.

The present manuscript was made for a young woman whose portrait appears in the full-page miniatures, with a strong predilection for the Franciscan order, to judge from the Use of the manuscript. The Franciscan devotion was widespread among women at the French court (see X. de La Selle, *Le service des âmes à la cour : confesseurs et aumôniers des rois de France, du XIIIe au XVe siècle*, 1995, pp.310-15). The lady for whom the manuscript was made appears first in the diptych on ff.164v-165r, where she kneels, accompanied by St Catherine of Alexandria and St John the Baptist, opposite the Virgin and Child enthroned, the Child holding out to her a butterfly with blue wings semé of fleurs-de-lys (the French royal arms). The same lady reappears similarly dressed in the diptych on ff.348v-349r where she kneels before St Louis, King of France, identified by his halo, crown and the fleurdelisé mantle; the facing page shows a Franciscan nun before St Louis of Anjou, Bishop of Toulouse, shown with halo, mitre and mantle of France differenced by a label gules.

Based upon the first diptych showing the manuscript's patroness accompanied by Sts Catherine of Alexandria and John the Baptist, the Sotheby's 1932 sale catalogue (see below) identified this patroness as Catherine of Valois, Empress of Constantinople (1307-46) who lived in Greece and died in Naples in 1346. Stylistic analysis suggests, however, a dating to c.1360. The armorial butterfly as well as the presence of the Sts King Louis and Louis of Anjou clearly indicate a strong connection with the Royal House of France (on the latter see most recently T. D'Urso, 'San Ludovico di Tolosa nei libri miniati ...', in *Da Ludovico d'Angiò a san Ludovico di Tolosa. I testi e le immagini*, 2017, pp.121-35).

Marie, Duchess of Bar and daughter of King John II of France, who added her coat of arms in the margins is most likely the original owner of the manuscript. Born in Saint-Germain-en-Laye, about 20 km outside Paris in 1344, she married Robert I de Bar in 1364 and died in 1404. Around 1360 when the manuscript was made, she was still young and single, and indeed, St Catherine of Alexandria is the patron saint of young unmarried women. St John the Baptist whose presence has



not been clarified in the past, could be explained as being the namesake for Marie's father, John II, King of France. It was probably he who commissioned the manuscript for his daughter.

Originally, the portrait of the woman before St Louis of Anjou, Bishop of Toulouse, closely resembled that on the facing page before St Louis, King of France. A French illuminator working in a different style overpainted the portrait with that of a Franciscan nun. Based on stylistic evidence this was probably done in the early 15th century shortly after the death of Marie, Duchess of Bar, in 1404.

(2) An added page with ITALIAN ILLUMINATION includes two cuttings from a manuscript probably made in Ferrara in the 1460s which are enclosed by fine borders including putti supporting a COAT OF ARMS, *coupé, au 1er parti, a dextre de gueules à la croix ancrée d'or, a senestre semé d'hermines, au 2e de gueules*, the whole pasted onto a blank page in the manuscript (f.263v). The borders are different in style and were painted by another artist who presumably created the page at the demand of a new patron. We are grateful to Francesca Manzari who recognises the same artist in a Missal made for Guillaume d'Estouteville (1412-83), a French prelate who became one of the most influential members of the Curia in Rome (Rome, Biblioteca Casanatense, MS 1906; see A. Torroncelli in *Maria Vergine Madre Regina. Le miniature medievali e rinascimentali*, 2000, no.34). Manzari suggests that the Casanatense Missal was started by the Florentine artist Bartolomeo Varnucci but that it was completed in Rome

by our border illuminator after 1439 when D'Estouteville was made Cardinal. Manzari also recognises the same hand in the illumination of a papal document from between 1436 and 1444 (see F. Fabian, *Prunkbittschriften an den Papst*, 1931, p.114 no.4, pl.II). The artist's style suggests that he was originally trained in France although his activity can be traced only in Rome. The coat of arms look foreign to Italian armorials and may be linked to the houses of Anjou and Brittany. Several other additions were, however, made in Italy during the course of the 15th century. One scribe was responsible for added rubrics on f.265v that include mention of a decree of Pope Urban VI, dated 7 December 1378, and the table of Easter dates (f.584r/v) running from 1401 to 1500; the table on ff.272r-273v was probably added by another contemporary scribe. The last quires (ff.585r-602v) with swooping pen-flourishing and illuminated initials decorated with fleshy acanthus leaves on burnished gold grounds match the style of our border painter. It is most likely that the Breviary remained in the possession of a Frenchman who may have resided in Rome. An erased inscription in the lower border of folio 164r might have helped to identify the owner but examination under UV light has not been successful.

(3) BARON JÉRÔME PICHON (1812-96), with his gilt leather bookplate with motto 'Memor fui dierum antiquorum. Ps. CXLII' (apparently in place of an older bookplate); his sale, Paris, 3-14 May 1897, lot 27; bought for 8,500 Francs, presumably by:



(4) BARON JOSEPH RAPHAËL VITTA (1860-1942), of Lyon, banker and bibliophile, lent by him in 1907 to the exhibition at the Bibliothèque nationale, Paris; apparently sold by his wife as 'The Property of a Lady of Title' in our rooms, 7 June 1932, lot 2, bought for £450 by Maggs; sold in the following year to:

(5) PHILIP S. COLLINS (1864-1943) of Philadelphia: his no.7, with his bookplate and loosely inserted notes; the only manuscript from his collection not given in 1945 by his widow Mary S. Collins to the Philadelphia Museum of Art (on which see *Philadelphia Museum of Art Bulletin*, 58, 1962, pp.13-34); thence by descent.

ARTISTS

JEAN PUCELLE was the most outstanding Parisian illuminator of the early 14th century. He was a favourite of the French court, and worked closely with a number of collaborators. At the end of the 14th century, long after Pucelle's death in 1334, Parisian manuscript illumination was still influenced by him. The Bible Moralisée made for John the Good, King of France from 1350 until his death in 1364, dates from the 1340s and was illuminated by no less than 15 artists working in Pucelle's style (Paris, BnF, fr.167; see F. Avril, 'Un chef-d'œuvre de l'enluminure sous le règne de Jean le Bon', *Monuments et mémoires de la Fondation Eugène Piot*, 58, 1972, pp. 91-125). The illuminator of the present Breviary (dubbed artist E in John the Good's Bible Moralisée) participated in a number of other works, notably a Marco Polo (Paris, BnF, fr. 5631), two copies of the Roman de la Rose (Oxford, Bodl., MS Selden Supra 57; Paris, BnF, fr.1565), the latter dated 1352, a fragmentary Breviary (Paris, BnF, NAL 887), a Commentary on the Bible in 24 volumes commissioned by Pope Clement VI (Valencia, MSS

2-25), one of the volumes dated 1353, and later in two copies of the Histoire universelle (Paris, BnF, fr. 246 and NAF 3576) of which the first is dated 1364, and a volume of a Bible historiale (Eton College, MS 3). Characteristic of the 'Pucelle style' is a new sense of three-dimensionality in modelled figures and architectural space. Most remarkable is the linear quality of the outline drawing and the refinement through soft shading.

TEXT AND ILLUMINATION

'Incipit ordo breviarii fratrum minorum secundum consuetudinem Romane curie ...', Temporale (f.3r); 'Tabula' of rubrics (f.255r); Office of the Trinity (f.260r); added 15th-century Italian decoration (f.263v) and suffrages to Sts Christopher and Barbara (f.264r); full-page miniatures (ff.264v-265r); Calendar (f.266r), the Franciscan feast *Impressio stigmatum Francisci* added to 17 Sept.; added list of incipits of the Psalms and a suffrage to Sts Denis, George, Blaise, Christopher, and Giles, in Italian script (f.272r); Psalter with antiphons and hymns (f.274r), followed by canticles and litany (f.346r); full-page miniatures (ff.348v-349r); Sanctiorale (f.350r), from Saturninus to Catherine; the dedication of a church (f.534r); Common of saints (f.537r); Offices of the Virgin (f.563r) and the Dead (f.568v); near-contemporary added offices (f.573r) each with nine lectures, of Sts Anne, Martha, and Louis of Toulouse, and various prayers (f.579r) including the Gospel Extracts, Passion narrative, and Hours of the Spirit, in French script (perhaps contemporary with the modification of the portrait on f.349r); additions in Italian script (f.585r); offices of the Visitation, Transfiguration, St Anne, the Conception, St Catherine, blessings for meals, etc., and three readings from the Life of St Barbara.



The subjects of the pairs of full-page miniatures are:

(1-2) The Crucifixion facing The Annunciation (ff. 1v-2r); **(3-4)** A kneeling patroness attended by Sts Catherine and John the Baptist facing the Virgin and Child enthroned, the Child holding a butterfly whose wings are a semé of fleurs-de-lys (ff. 264v-265r); **(5-6)** The patroness kneeling before the royal saint, St Louis (d.1270, canonised 1297) facing St Louis of Toulouse (d.1297, canonised 1317) with a Franciscan nun (ff. 348v-349r).

The subjects of the smaller miniatures and historiated initials are:

(1) A prophet addressing a seated crowd (f. 3r, miniature); **(2)** Nativity (f. 28v); **(3)** Circumcision (f. 49r); **(4)** Adoration of the Magi (f. 54r); **(5)** St Paul preaching (f. 69r); **(6)** Resurrection (f. 161r); **(7)** Pentecost (f. 195r); **(8)** Hannah praying before the priest Eli (f. 200v); **(9)** Elevation of the Host by a priest attended by an angel (f. 204v); **(10)** Gnadenstuhl Trinity (f. 260r, miniature); **(11)** King David harping, the bas-de-page with David and Goliath (f. 274r); **(12)** David pointing to his eyes (f. 284v); **(13)** David pointing to his mouth (f. 291r); **(14)** The Fool (f. 297r); **(15)** David in the waters, God above (f. 303v); **(16)** David playing bells (f. 311r); **(17)** Priests singing at a lectern (f. 319r); **(18)** The Trinity (f. 327v); **(19)** The Martyrdom of St Andrew (f. 350v); **(20)** Presentation in the Temple (f. 373v); **(21)** Annunciation (f. 385v); **(22)** John the Baptist (f. 419v); **(23)** Sts Peter and Paul (f. 427r); **(24)** The Assumption of the Virgin (f. 465v); **(25)** Nativity of the Virgin (f. 478v); **(26)** All Saints (f. 514r).

BIBLIOGRAPHY

*Catalogue des livres ... de la Bibliothèque de M. le Baron P*****, Paris, 3-14 May 1897, lot 27, with plate.

Bibliothèque nationale, *Exposition de portraits peints et dessinés du XIIIe au XVIIe siècle*, 1907, pp. 69-70 no. 133.

Léopold Delisle, *Recherches sur la librairie de Charles V*, I, 1907, pp. 334-35 ('miniatures très fines, d'un coloris très léger'; the references to the Three Living and Three Dead are due to confusion with the Psalter-Hours of Bonne of Luxembourg).

Millard Meiss, *French Painting in the Time of Jean de Berry: The Late XIVth Century and the Patronage of the Duke*, 1967, pp. 205, 392 note 31, and figs. 656, 657.

A. Pearson, *Envisioning Gender in Burgundian Devotional Art, 1350-1530*, 2007, fig. 9 (cited as 'location unknown').

£ 500,000-700,000 € 570,000-800,000



13

13

Book of Hours, Use of Rome, in Latin [northern France or southern Netherlands (Cambrai?), c.1460]

c.145×110mm, vellum, ii+136+xiii leaves, collation: i8, ii6+2, iii6+1, iv6, v6+1, vi-x8, xi8+1, xii8, xiii8+1, xiv8, xv4+4, xvi8+4, xvii4+1 (ff.128-29 misplaced), xviii4, xix14, 16 lines, c.85x60mm, 15 FULL-PAGE MINIATURES with three-sided borders on the versos of inserted single leaves, the facing rectos with full borders, four- to seven-line illuminated initials accompanied by borders, some enclosing animals, minor wear and thumbing, some water-staining to final leaves, a small portion of f.56 cut out, sewn on four bands and bound in 16th-century polished brown calf over pasteboards, each cover with a gilt oval centrepiece depicting the Crucifixion, gilt edges, vestiges of clasps

A BOOK OF HOURS POSSIBLY MADE IN CONNECTION TO LEPERS, SHOWING THE EXTREMELY UNUSUAL FIGURE OF A CRIPPLED BEGGAR IN THE MINIATURE FOR THE OFFICE OF THE DEAD

PROVENANCE

(1) The calendar, litany, and liturgical Use offer few clues about the original patron, but the suffrages to the Three Magi and to St Lazare are very unusual; in view of the possibly Cambrai-style borders, it may be relevant that there was an abbey - originally a leper-house - dedicated to St Lazare just outside the walls of the town; a possible connection to lepers is the extremely unusual figure of a crippled beggar in the Office of the Dead miniature. (2) Joanna, wife of the notary Richard, 15th-century, with her ownership inscription (pastedown). (3) Owned by the 16th century in Châlons-en-Champagne and neighbouring towns: a series of dated inscriptions record births, marriages, and deaths begin in 1598 with the birth of

Jacquier son of Thierry Fautia(?) de Huguelle(?). (4) Further inscriptions dated from 1602 to 1907 (ff.137r-149v), begin with the births of Magdalein, baptised by the priest Jehan Choisan at the church of Notre Dame at Victry (presumably Vitry, south-east of Chalons); the following inscriptions are dated at intervals of a few years each. They include: 'Ce livre vient de la famille des Chalons et se donnoit de temps immemorial a l'ainé de ladite famille et est passé entre les mains de Gerard Richelet, prêtre et curé de Matougue [about 5 miles north-west of Châlons] l'an 1712 ...'.

ARTISTS

The style of illumination is difficult to parallel, but we are grateful to Dominique Vanwijnsberghe who compares the borders with those of an Hours of Cambrai Use (Bibliothèque de la Société archéologique de Namur, ms. 3, on which see *Art en Namurois*, 2001, pp.339-43 and *Miniatures flamandes 1404-1482*, 2011, p.31).

TEXT AND ILLUMINATION

Calendar, in two columns (f.1r); Hours of the Holy Spirit (f.10r) and of the Cross (f.15r); Mass of the Virgin (f.20r), and Gospel extracts (f.25v); Hours of the Virgin, Use of Rome (f.32r); Penitential Psalms (f.78r) and litany (f.89r); Short Office of the Dead (f.96r); Suffrages (f.112r); 'O intemerata' (f.128r) and 'Obsecro te' (f.133r).

The subjects of the miniatures are: (1) Pentecost (f.9v); (2) Crucifixion (f.14v); (3) Virgin and Child (f.19v); (4) Annunciation (f.31v); (5) Last Judgement (f.77v); (6) Funeral service (f.95v); (7) Adoration of the Magi (f.111v); (8) John the Baptist (f.113v); (9) St Sebastian (f.115v); (10) St Christopher (f.117v); (11) St Nicholas (f.119v); (12) St Anthony Abbot (f.121v); (13) St Lazare (f.123v); (14) St Catherine (f.125v); (15) St Mary Magdalene (f.127v).

£ 30,000-50,000 € 34,200-57,000

Book of Hours, Use of Rome, in Latin with French rubrics [Flanders (Ghent?), c.1450-75]

c.75x60mm, vellum, iii+246+iii, mainly in quires of 8 leaves, four inserted single leaves, f.1 should precede f.125, modern foliation omitting '186', 10 lines, c.43x33mm, **FOUR FULL-PAGE MINIATURES** and their facing pages with full borders, the beginnings of lesser hours also with full borders, perhaps missing a calendar at the beginning and some leaves at the end and perhaps a few other leaves, rather thumbed and with some water-staining and cockling, sewn on three bands and bound in plain brown 18th(?) -century calf over pasteboards, rebacked, red edges, boxed

PROVENANCE

(1) The suffrage to St Christopher includes the patron's initial 'michi famulo tuo .J.' (f.30r); the calligraphic treatment of top-line ascenders is reminiscent of the script of Nicolas Spierinc who settled in Ghent. (2) From a European private collection.

TEXT AND ILLUMINATION

Gospel extracts (f.2r); Obsecro te (f.12r), other prayers, suffrages, the first to 'monseigneur saint George' (f.23v), and the Verses of St Bernard (f.42r); Hours of the Cross (f.50r), of the Holy Spirit (f.60r), and of the Virgin (f.70r); Penitential Psalms (f.177r) and litany (f.200r); Office of the Dead (f.210r).

The subjects of the full-page miniatures are: (1) Crucifixion (f.49v); (2) Pentecost (f.59v); (3) Annunciation (f.69v); (4) King David.

£ 2,000-3,000 € 2,300-3,450



14

The Hours of Cardinal Dubois, Use of Rouen, in Latin and French [France (Rouen), c.1500]

c.170x125mm, vellum, 94 leaves, lacking three miniatures and an uncertain number of text leaves, 20 lines, c.95x65mm, 24 CALENDAR MINIATURES within borders, 11 LARGE MINIATURES with full borders and EVERY OTHER PAGE WITH A PANEL BORDER, illumination generally in very good condition, undecorated 20th-century brown binding

PROVENANCE

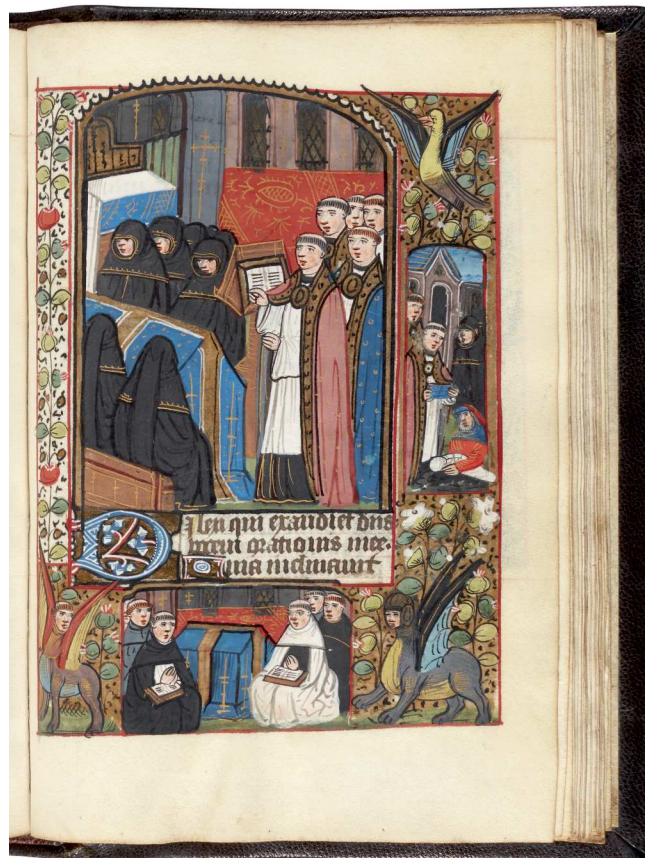
(1) Produced in Rouen, and perhaps acquired there in the early 20th century by: (2) Cardinal Louis-Ernest Dubois (1856-1929), successively bishop of Verdun, Bourges, Rouen, and archbishop of Paris: with his arms and motto stuck to the front pastedown and a small miniature with the Lamb of God stuck to the back pastedown. (3) Since the 1960s in a private collection, Switzerland.

TEXT AND ILLUMINATION

Calendar in French (f.1r); part of Matins of the Hours of the Virgin, bound out of place (f.13r); Gospel extracts (f.19r); Obsecro te and O intemerata (f.23r); Lauds of the Hours of the Virgin, beginning imperfectly (f.28), followed by suffrages; Penitential Psalms (f.52r) and litany (f.60v); Hours of the Cross, starting imperfectly (f.64r), and of the Holy Spirit (f.65v); Office of the Dead (f.68r); the Quinze Joies (f.89r).

The subjects of the large miniatures are: (1) Four Evangelists (f.19r); (2) Nativity (f.36r); (3) Shepherds (f.39v); (4) Magi (f.42r); (5) Presentation (f.44v); (6) Flight (f.47r); (7) Coronation (f.49r); (8) David, with marginal scenes (f.52r); (9) Pentecost (f.65v); (10) Funeral Service, with marginal scenes (f.68r); (11) Pietà with kneeling patroness (f.89r).

£ 10,000-15,000 € 11,400-17,100



15



16

16

Book of Hours, Use of Rouen, in Latin and French [France (Rouen), c.1500-10]

c.193x130mm, vellum, COMPLETE, iii+82+ii leaves, collation: i6, ii-x8, xi4, 24 lines, c.118x70mm, TWENTY-FOUR SMALL CALENDAR MINIATURES incorporated in full borders, 14 LARGE MINIATURES with full borders, including naturalistic birds and insects, dragons, etc., EVERY OTHER TEXT PAGE WITH A PANEL BORDER, illuminated initials and line-fillers throughout, miniatures occasionally with small pigment losses, f.15r slightly darkened and f. 36r with small smudge but otherwise generally in fresh condition, some staining at beginning and end of the volume, sewn on five cords and attractively bound in 17th-century brown morocco, the spine profusely gilt and lettered in capitals 'Horae / Manus/crypt'

PROVENANCE

(1) Made for a lady (as depicted in the last miniature). (2) Armorial bookplate of 'William Earle Biscoe' (1813-95), of Holton Park, Oxfordshire. (3) Clarence Samuel Coe and his wife, Claire Louise Allaback Coe of California, collectors of Books of Hours, early hand-coloured botany books and rocks which they collected on their travels around the world; thence by descent.

ARTISTS

This Book of Hours was illuminated by ROBERT BOYVIN (see I. Delaunay, 'Le manuscrit enluminé à Rouen au temps du cardinal Georges d'Amboise', *Annales de Normandie*, 45e année, no.3,

1995, 211-44). Boyvin is documented in Rouen from 1487 to 1536 and he worked between 1501 and 1503 for the great Renaissance patron Cardinal Georges d'Amboise, Archbishop of Rouen. The lightly applied liquid gold of the borders relates to the work of JEAN SERPIN, a border specialist who regularly collaborated with Boyvin (see F. Lehoux, 'Sur un manuscrit de l'école de Rouen décoré par Jean Serpin et Robert Boyvin pour le cardinal Georges d'Amboise', *Mélanges dédiés à la mémoire de Félix Grat*, 1949, II, pp.323-28).

TEXT AND DECORATION

Calendar in French (f.1r), with Rouen feasts including the 'Translation des reliques' (3 Dec.); Gospel extracts (f.7r); Obsecro te (f.10v) and O interemerata (f.12v); prayers to the Virgin (f.14r), f.14v blank; Hours of the Virgin (f.15r), with Hours of the Cross and of the Holy Spirit intermixed; Penitential Psalms (f.48r) and litany (f.55v); Office of the Dead (f.59v); Saturday prayer to the Virgin, 'Missus est Gabriel' (f.76v); suffrages to saints (f.80v), ending on f.82v.

The subjects of the large miniatures are: (1) St John on Patmos (f.7r); (2) Annunciation (f.15r); (3) Visitation (f.21v); (4) Crucifixion (f.28r); (5) Pentecost (29r); (6) Nativity (f.30r); (7) Annunciation to the Shepherds (f.33v); (8) Adoration of the Magi (f.36r); (9) Presentation in the Temple (f.38v); (10) Flight into Egypt (f.41r); (11) Coronation of the Virgin (f.45r); (12) David (f.48v); (13) Job (f.59v); (14) Female patron before the Virgin and Child (f.76v).

£ 30,000-50,000 € 34,200-57,000



17

17

Book of Hours, Use of Utrecht, in Dutch with some Latin rubrics [Northern Netherlands (Zwolle), c.1465-75]

155×105mm, vellum, ii+182+i leaves, bound too tightly to allow collation but apparently COMPLETE except for the possible loss of a miniature facing f.106r, 20 lines, 85×65mm, 6 FULL-PAGE MINIATURES with full borders inserted as single leaves, FACING A LARGE HISTORIATED AND 5 ILLUMINATED INITIALS with full partly inhabited borders, and 36 SMALLER ILLUMINATED INITIALS with three-sided borders, some leaves somewhat cockled and with slight water-staining at the upper edge in the middle part of the volume, CONTEMPORARY BINDING of blind-stamped polished brown calf over wooden boards, slightly defective, with the joints repaired and the clasps missing

AN UNPUBLISHED BOOK OF HOURS BELONGING TO THE SO-CALLED SARIJS GROUP, PAINTED IN A FINE STYLE CLOSELY LINKED TO THE ZWOLLE MASTER

PROVENANCE

(1) Signed 'Geo[rge] T[empleton] Strong, 1842' (1820–75), American lawyer and diarist; his sale by Bangs, New York, 4 November 1878, lot 821. (2) James William Fulbright (1905–95), United States Senator representing Arkansas from 1945 until his resignation in 1974, initialled by him ('J.W.F.' last flyleaf and elsewhere); given to another Senator on an official European trip as a present; thence by descent.

ARTISTS

The calendar and litany confirm a localisation in the diocese of Utrecht: for the pertinent details, see Anne Korteweg's essay in *Books of Hours Reconsidered*, 2013, pp.233–59. We are grateful to her for informing us that the manuscript was made in Zwolle and belongs to the Sarijs group (so-called because St Marius - Sint Marijs - is mistakenly contracted in the calendar to 'Sarijs'); the penwork is typical of the IJssel river area, and that the illumination is in the style of the ZWOLLE MASTER. On the group see L.S. Wierda, *De Sarijs-handschriften: Studie naar een groep laat-middeleeuwse handschriften uit de IJsselstreek*, 1995. The present miniatures are close in style to those of a Book of Hours attributed to Zwolle, c.1465–75, on which see A.M. As-Vijvers, *Tuliba collection*, 2014, no.6.

TEXT AND ILLUMINATION

Calendar (f.1r); Hours of the Virgin (f.15r); Hours of the Cross (f.48r); Hours of the Holy Spirit (f.69r); other Hours (f.85r and 106r); Penitential Psalms (f.126r), litany (f.133r); Office of the Dead (f.144r); prayers (f.176r).

The subjects of the large miniatures are: (1) Annunciation (f.14v); (2) Crucifixion (f.47v); (3) Pentecost (f.68v); (4) Adoration of the Magi (f.84v); (5) Resurrection (f.125v); (6) Last Judgement (f.143v).

£ 12,000-18,000 € 13,700-20,500



18

18

Prayerbook with Sequences and Hymns,
in Dutch with some Latin rubrics [northern
Netherlands (Delft), c.1460-80]

c.160x110mm, vellum, iii+235+iii, COMPLETE, collation: i6-1
(first blank cancelled), ii-xxix8, xxx6, foliated in modern pencil,
prickings survive, 20 lines, c.95x63mm, decorated with 60
HISTORIATED AND 26 FLOURISHED INITIALS accompanied
by three-sided penwork borders, with minor cockling, and
some smudging of ff.13v-14r but generally clean and in very
good condition throughout, sewn on five bands and attractively
bound in 18th-century red gilt leather over pasteboards,
somewhat scuffed, the spine worn

A LAVISHLY ILLUMINATED COPY OF A VERY RARE CLASS OF
VERNACULAR TEXT

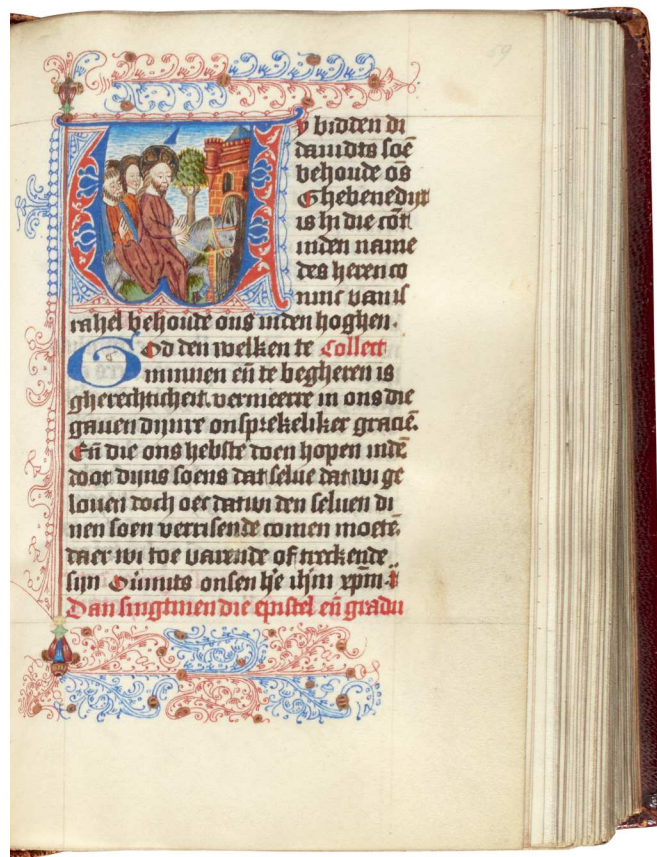
PROVENANCE

(1) Made for a woman probably living in, or near, the female
convent of Franciscan tertiaries of St Barbara, Delft: the
Calendar has the seven feasts in red (Pontian, Pancras,
Odulf, Lebuin twice, the translation of Martin, and Willibrord)
indicative of the diocese of Utrecht, while Hippolytus and
Jeroen both in red narrow it to the Delft-Leiden area (see
A. Korteweg in *Books of Hours Reconsidered*, 2013, p.236);
the illumination also indicates a Delft origin; St Barbara is,

unusually, in red in the calendar (4 Dec.), and her translation
appears twice in the main text. (2) In England by the mid-
18th century (binding), with a note on the back flyleaf '58
[sic] miniatures, 90 borders'. (3) With a clipping from an
unidentified 19th-century English catalogue, recording
'upwards of 50 miniatures' (f.i.v), and an erased name (f.iir).
(3) EDWARD HAILSTONE (1818-90), Yorkshire bibliophile
(In 1871 Hailstone moved from Horton to Walton Hall, near
Wakefield, where he lived as a recluse, savouring his library,
which occupied the whole of the upper floor', see ODNB), with
his gilt leather bookplate; his sale in our rooms, 23 April 1891
and seven following days, lot 950, bought by Maggs for £11 11s.
(4) Aaltje Colijn-van de Poll (1892-1988), of The Hague and
California, with loosely inserted letters and notes dated 1950
addressed to her from Dr Bonaventura Kruitwagen (d.1954),
OFM, Dutch codicologist and bibliographer; thence by descent.

ARTISTS

The style of border decoration belongs to the so-called Delft
'block group' of c.1460-80 (on which see *The Golden Age of
Dutch Manuscript Painting*, 1989, p.186, cat.no.59 and col.
pl.59; Kriezels, *Aubergines en Takkenbossen*, 1992, nos.32, 33;
and *Tuliba Collection: Catalogue of Manuscripts and Miniatures*,
2014, MSS 5 and 6, cat.nos.8, 9), as Anne Korteweg kindly
informs us. The historiated initials are perhaps by the same
artist as the initials in Tuliba MS 5, but the remarkable three-
faced Trinity is apparently by a second, finer, artist.



TEXT AND ILLUMINATION

Desplenter, *The Latin Liturgical Song Subtitled: Middle Dutch Translations of Hymns and Sequences* (2008) studies what he calls 'lay breviaries' and 'vernacular mass and office books' which, like Books of Hours in Dutch, grew out of the Devotio Moderna movement, and provided female Franciscan tertiaries from the western diocese of Utrecht with vernacular books, for private devotion instead of attending liturgical services.

Calendar with an entry for every day (f.2r); Hymns, sequences, mass prefaces, etc. for the year (f.14r), from Advent to the Common of Saints, including rubrics mentioning priests, processions out of and back into a church, the translation of St Barbara (ff.126r, 198r), 'sinte franciscus ons heiligen vaders' (f.162r), and 'sint franciscus dach patroen' (f.165r); the 11 Great 'O' Antiphons (f.201r) and Advent hymns (f.204r); the Office of the Virgin for Candlemass (f.207r); Mass introits, from Advent to the 23rd Sunday after Pentecost (f.213v); prefaces for major feasts (f.227r).

The subjects of the historiated initials are: (1) The Temptation of Adam and Eve (cf. *Tuliba Catalogue*, ill. on p.77), with full border incorporating Christ, half-length, holding an orb and scroll (f.14r); (2) St Andrew (f.15v); (3) St Barbara (f.16v); (4) St Nicholas (f.18r); (5) the angel appearing to Joseph (f.19v); (6) St Lucy (f.22v); (7) Nativity (f.24v); (8) Annunciation to the Shepherds (f.27v); (9) John the Evangelist (f.31v); (10) Flight into Egypt (f.33r); (11) Christ Child with Instruments of the Passion (f.34v); (12) The Three Magi (f.36v); (13) St Agnes (f.41r); (14) St Paul holding a girdle-book and blessing a man

(f.43v); (15) The Virgin and Child before the Presentation (f.45v); (16) St Matthias (f.49r); (17) Annunciation (f.56v); (18) Entry into Jerusalem (f.59r); (19) Chalice (f.71v); (20) Agony in the Garden (f.72v); (21) Priest with aspergillum and situla (f.84r); (22) Noli me tangere (f.94v); (23) Crown of Thorns (f.101r); (24) John the Evangelist in the vat of boiling oil (f.120v); (25) Ascension (f.107r); (26) Pentecost (f.108v); (27) Trinity: Christ with three faces (f.113r); (28) Monstrance containing a Host (f.114v); (29) John the Baptist (f.117v); (30) Sts Peter & Paul (f.120r); (31) Visitation (f.121v); (32) St Martin (f.124r); (33) St Margaret (f.128v); (34) Apostles wandering about a landscape (f.131r); (35) Mary Magdalene (f.133v); (36) St James (f.135v); (37) St Anne, The Virgin, and Child (f.136v); (38) Transfiguration (f.138r); (39) St Laurence (f.139v); (40) Assumption (f.141v); (41) St Jeroen with sword and falcon (f.143v); (42) St Bartholomew (f.146v); (43) St Augustine (f.147v); (44) St John the Baptist's head on a platter (f.150v); (45) Nativity of the Virgin (f.152r); (46) Cross and candelabra on an altar (f.153v); (47) St Matthew (f.156v); (48) St Michael (f.158v); (49) St Francis (f.165r); (50) Sts Victor, Gereon, and other soldiers (f.167r); (51) St Ursula and the 11,000 Virgins (f.168v); (52) All Saints (only their haloes visible) before the Agnus Dei (f.172r); (53) Charity of St Martin (f.173v); (54) St Elizabeth (f.175v); (55) St Cecilia (f.178r); (56) St Katherine (f.181v); (57) Church (f.185v); (58) Christ Child appearing in the sky to King David and prophets (f.201v); (59) Candles on an altar (f.207r); (60) Monks singing at a lectern (f.213v).

£ 50,000-70,000 € 57,000-80,000



19 detail



19 detail

19

Compilation of pastoral works by Guido de Monte Roquiero, Jean Gerson, and others, in Latin and French [France (Paris), c.1430, perhaps shortly before the death of Jean Gerson in 1429]

c.200x135mm, vellum, iv+ii+183+ii+iv leaves, original foliation 1-188 in roman numerals (accidentally omitting 170-179) in red ink, and 189-194 in pencil, collation impractical, but apparently COMPLETE, catchwords suggesting quires of 8 leaves, 32 lines, c.135/140x80/90mm, 3 LARGE HISTORIATED INITIALS with three-sided borders, smaller illuminated initials, partial borders, and flourished initials at lesser textual divisions, with a few small worm-holes and other minor blemishes, but generally IN EXCEPTIONALLY FINE CONDITION THROUGHOUT, bound in French gilt red morocco in Renaissance style, with blue morocco doublures facing blue silk liners, marbled endpapers, gilt edges, signed by Marcelin 'Lortic fils' (d.1928), in dark blue morocco slipcase

A RARELY ILLUMINATED TEXT FOR PRIESTS BY THE HOO/POPINCOURT MASTER, PERHAPS JEAN GERSON'S PRESENTATION COPY FOR THE MONASTIC LIBRARY AT MARCOUSSIS

PROVENANCE

(1) THE LIBRARY OF THE CELESTINE CONVENT OF THE HOLY TRINITY, MARCOUSSIS (a royal foundation south of Paris, dedicated in 1408 in the presence of Jean, Duc de Berry), with their ownership inscription and shelfmark added by a later 15th-century hand: 'Celestinorum de Marcoussiaco. 897' (f.193r; perhaps written in 1457, cf. note in French on f.192r). The inclusion in the volume of texts by Jean Gerson, Chancellor of the University of Paris and perhaps the most important French theologian of his time, is especially interesting because his younger brother, also called Jean (1385-1434), a Celestine monk at Marcoussis from 1408 until 1415 when he was elected Prior, copied texts of his elder brother for Marcoussis; Jean the elder donated a number of manuscripts to Marcoussis (see G. Ouy, 'Enquête sur les manuscrits autographes du chancelier Gerson ...', *Scriptorium*, 16, 1961, pp.275-301). The interesting selection of texts was chosen perhaps by Jean Gerson or his brother and includes one of the earliest copies of one of Gerson's works composed in c.1411-12. (2) Still at Marcoussis in the 17th century: ownership inscriptions (ff.1r, 62v, 128v, 160v, 181v, and 186v). (3) Flyleaf notes suggest acquisition by a French-speaking collector in July 1948, his MS 3. (4) Private collection, Switzerland.

ARTISTS

The illumination shows close parallels to the work of the Bedford Master but is characteristic of one of his disciples from the next generation, the so-called MASTER OF THOMAS HOO also known as MASTER OF JEAN POPINCOURT (see G. Clark, *Art in a Time of War*, 2016, pp.291-95). He was named after a Book of Hours made for that chancellor of Normandy and France during the English occupation at the end of the Hundred Years War (Dublin, Royal Irish Academy, MS 12 R 31), as well as a Book of Hours exhibited in Cologne in 1987 (J. Plotzek, *Andachtsbücher des Mittelalters*, 1987, no.21; Tenschert, *Paris mon Amour*, II, no.16). The very refined style of the Hoo/Popincourt Master in the present manuscript reflects the importance of the commission; this work may count among the earliest works of the Hoo/Popincourt Master at a time where the work of the Bedford Master came to an end.

TEXT AND ILLUMINATION

The main text, the *Manipulus curatorum*, is a manual for the secular clergy, in three parts. The first concerns the sacraments except penance, and the role of priests as successors of St Peter; the second concerns penance and confession; the third explains the Ten Commandments, Creed, and Pater noster.

Guido de Monte Roquiero (fl. 1330s), *Manipulus curatorum* (f.1), followed by a list of chapters (f.126v); Pseudo-Bonaventura, '*Liber de castitate et mundicia sacerdotum et aliorum ministrorum altaris*. Voce lamentabili et amaro corde ...' (f.129r), followed by list of chapters (f.160v); '*Un exemple en francoys ...* On treuve que il fust un clerc vil et ort et luxurieux mais moult estoit devot a la vierge Marie ...' (f.162r); Jean Gerson (d.1429), *De praeparatione ad missam post pollutionem nocturnam* (composed c.1411-12, see G. Ouy, 'Discovering Gerson the Humanist ...', in *A companion to Jean Gerson*, 2006, p.21), '*Dubitatum est apud me frequenter* (f.163r), and *De arte audiendi confessiones* (f.182r); an unidentified, anonymous, treatise on confession: '*Ad purgationis mentis seu consciencie ...*' (f.187r); '*De dignitate sacerdotus*' attributed here to Augustine, '*O veneranda sacerdotum dignitas ...*' (f.189r); Bernardus de Parentinis (d.1342?), a rhyming verse '*Dictamen ad utilitatem sacerdotum*', '*Viri venerabiles sacerdotes dei / Precones altissimi lucerne dei / ...*' (f.189v); further short verses, the first beginning '*Per dominum dicas cum patrem presbiter oras ...*' (f.190v); table for the calculation of Easter, in French (ff.191v-192r), with explanation in Latin (f.192v-193r).

The subjects of the historiated initials are: (1) St Peter receiving two keys from God, while an angel places a papal tiara on his head (f.1r), (2) Confession: a priest absolving a penitent layman (f.63r), (3) Moses receiving the Tablets of the Law (f.111v).

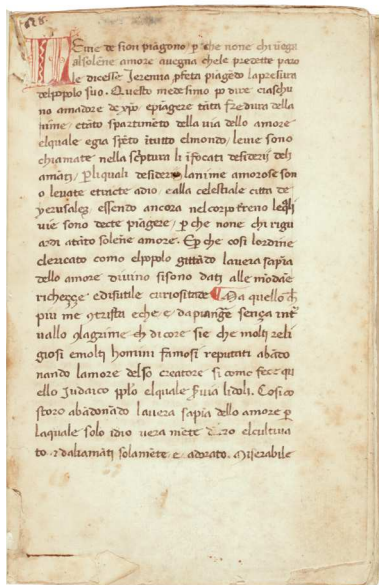
£ 40,000-60,000 € 45,600-68,500



Puerendo in xpo patri ac dño
dño Raymūdo diuina pruden
sante sedis valentie epō. Suoz
deuotoz mmm^o Guido de monte
rocheri cū deuota et hūili recō
mendatione se totū suis obsequiis
manapatū. **F**ons sapie dei
verbū dispōne mirabili cūta
ordmans et disponens. mili
tantē eccliam ordinauit et

Disposuit ad instar ecclie triūphantis. Quod figuratiue
fuit ostensū legislatori moysi qñ preceptū fuit sibi edifi
care tabernaculū in deserto iuxta exemplar qd sibi ī monte
fuerat demonstratū. **T**abernaculū siquid in hui^o deserto mūdi
constructū est militans ecclia ad instar illi^o que est sursum
iherlm ordmata. cui^o quid^o militantis ecclie fundamentū est in
montibz sanctis pphā rememorans. per montes supiores
prelatos aplis succedentes insinuat. qui ad modū spiritūū
supreme ierarhie medios inferos videlz et prelatos illūant
pfiat et expurgent. ut sic mediū a supioribz illūati.
sanctis pfecti vtiutibz ac erroribz expurgati. inferiores.
sali laicos sili modo illūent pfiat et expurgent. quod
facere nequeūt nisi fuerint diuini doctrinis imbuti. Hec
q attendēs et vigili meditatione pensans. sequens opusculū
de instructione neophitoz curatoz composui rudi quidē
stilo s; utili. nō curans de verboz ornatu s; de aīaz com
modo et profectu. Qd quid opusculū ad vos qui estis sacrosce
ecclie lūare preclaz. qui lucetis velut lucerna lucens in fir
mamento ecclie militantis. qui radio dñe sapie exemplo
q; vite sanctissime ac sacro correctōis caritatiue subditos
brōs illūatis et purgatis. duri hūilit^o destinandū ut lūna
correctōis vñe politū prodeat in publicū. qd sine illa prodire

G. G. P. P. Calistinorum De Marcoussiacō



20

20

La Mistica Theologia del Divino Amore, a treatise on divine love by a Carthusian monk, in Italian [Italy (probably Tuscany)], 1442

c.221x143mm, paper, 80 leaves, COMPLETE, collation: i10, ii-vi12, vii12-2 (last two blanks cancelled), catchwords, 24-34 lines, c.160x95mm, a few decorated initials in red ink, spaces left blank with small guide-letters, some discoloration of paper due to the use of an acidic ink, lower edge of first leaf partially frayed and torn, modern vellum binding

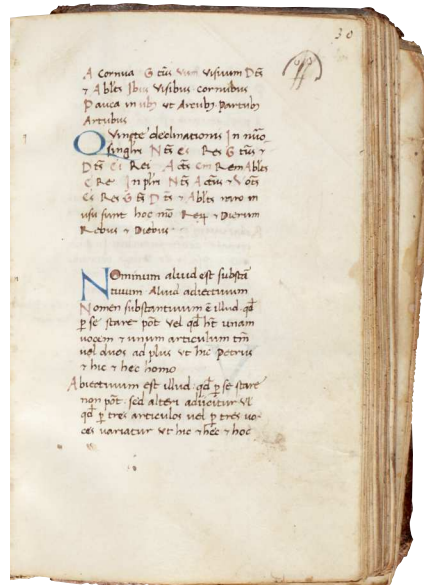
PROVENANCE

(1) Written in 1442 (dated colophon, f.80v), probably in Tuscany. (2) Sold in our rooms, 9 July 1973, lot 36, to: (3) Comites Latentes Collection, Geneva, MS 111 (yellow sticker): (4) Sold in our rooms, 1 Dec. 1998, lot 87, thence by descent.

TEXT

The text is attributed to an unnamed Carthusian monk by the scribe in the dated colophon 'Finissce la mistica theologia del divino amore tracta in questo modo da uno venerabile maestro frate dell ordine di Certosa... 1442 del mese dottobre'. (f.80v). The treatise is an adaptation of works by Pseudo-Dionysius the Areopagite, the early 6th-century Greek mystic. It is divided in 139 chapters (mismumbered by the scribe after 49), beginning 'Le vie de Sion piangono ...' and ending '... ci conduca dio el quale vive e regna in secula seculorum, Amen'.

£ 6,000-8,000 € 6,900-9,200



21

21

Treatise on Grammar, in Latin with Italian side-notes [Italy (Florence), October 1474]

c.150x100mm, vellum, 129 leaves, collation: i10-1, ii-xiii10, the first leaf already missing by the time of the 16th-century inscriptions on f.1r, ink foliation 1-73, with leaf signatures a-n, 24 lines, c.95x50mm, written in a fine humanistic hand with rubrics, small initials, side-notes, and Italian translations in pale red, larger initials in blue, some rodent damage to margins not affecting text, the last two quires becoming detached, UNRESTORED CONTEMPORARY BINDING, sewn on three wide bands onto beech(?) boards covered with blind-tooled leather (worn and scuffed), metal fittings for two (missing) clasps, paper spine label inscribed 'I / 260'

PROVENANCE

(1) Probably written in Florence in October 1474: BL, Burney MS 316 has the date 21 August 1467 in the text, while in the equivalent place, the present copy has the date 20 October 1474 (f.62v). (2) Inscribed by a series of 16th- and 17th-century owners: 'Ad usu[m] lo. Bat. Fernis(?)' (f.1r); 'lo forese foresi [...] maggio 1585' (f.1r; also f.119r-v); 'A di 12 di maggio io Paulo Pertichelli ... 1630' (f.90r; also f.119v). (3) Owned by a family from Tuscany for several generations.

TEXT

The text is an anonymous treatise which begins 'Litera est uox que scribi potest individua ...', of which Bursill-Hall (*Census of Medieval Latin Grammatical Manuscripts*, 1981), records ten examples, all in institutions, including one annotated by the scholar and poet Politian (BL, Burney MS 316). The present volume starts at 'Hic passer et hec aquila. incertum hic vel hec dies ...', and is divided into various sections such as 'De verbo. Verbum est pars orationis ...', etc, ending 'Praeter Noceo. Valeo. Placeo. Careo. Pateo. Liceo. Oleo. Taceo. Pareo. [D] oleo. etc.'; followed by a series of extracts (f.115r), from Cicero, Terence, Pliny, Jesus, Solomon, Jerome, Augustine, Ambrose, Gregory, Terence, Plautus, Cicero, Sallust, Lucan, Valerius Maximus, Virgil, and others, ending with Ovid, '... Pectoris exceptis ingenique bonis. DEO GRATIAS' (f.129r).

£ 7,000-9,000 € 8,000-10,300



22

22

Cistercian nun's pocket processional for major feasts, in Latin; Germany (Herrenalb), 1460

c.100x75mm, vellum, 78 leaves, COMPLETE, collation: i-x8, the penultimate (blank) leaf cancelled, the final leaf pasted-down, each page with 3 lines of text and music in Hufnagel notation on four-line staves, minor water-staining to last few leaves, CONTEMPORARY BINDING, sewn on two bands, blind-stamped polished brown leather over wooden boards, with a MEDIEVAL BOOK-MARK consisting of four woven strands sewn together at the top, vestiges of a strap-and-pin fastening, the strap missing but otherwise in very fine unrestored condition

PROVENANCE

(1) WRITTEN IN 1460 BY WILHELM KETHELLER, MONK OF THE CISTERCIAN MONASTERY AT HERRENALB (in Baden-Württemberg), FOR HIS SISTER DOROTHY, NUN AT THE CISTERCIAN ABBEY OF LICHTENTHAL (in Baden-Baden, less than 10 miles south-west of Herrenalb, and about 25 miles north-east of Strasbourg), with his colophon: 'Scriptum per fratrem Wilhelmum Ketheller monachum in Alba Dominorum ad instanciam et usum sororis Dorothee Kethellerin in Lucida Valle sororis sui dilectissime. Anno domini M cccc lx' (f.76r). (2) Since the 1960s in a private collection, Switzerland.

TEXT

Text and music for the feasts of the Purification, 'Lumen ad revelacionem gencium ...' (f.1v), Palm Sunday ('In ramis palmarum quando palmae distribuuntur') (f.16v), 'Duo sorores in ecclesia' specified before the hymn 'Gloria laus et honor ...' (f.31r), Ascension (f.38r), Corpus Christi (f.47v), Assumption of the Virgin (f.60r); colophon (f.76r); a Creed (f.76v).

£ 5,000-7,000 € 5,700-8,000



23

23

Ritualet for a priest of the church of St-Eustache, Paris, in Latin and French [France (Paris), c.1450]

c.200x135mm, vellum, iv+74+ii, first and last pasted-down, collation: i-ii8, iii8-2 (outer bifolium missing), iv-vi8, vii8-2 (middle bifolium missing), viii8, x-xi4, foliated in original roman numerals (ff.17, 24, 52-53 missing), 15 lines, c.125x80mm, ILLUMINATED FOLIATE INITIALS, LINE-FILLERS AND PARAPHS THROUGHOUT, somewhat thumbled and some leaves darkened, sewn on four cords and bound in 18th-century French leather, preserving the original endleaves, the spine gilt, with title 'Ritualet / Eccles. / S. Eusta.', somewhat scuffed and lacking the clasp fittings

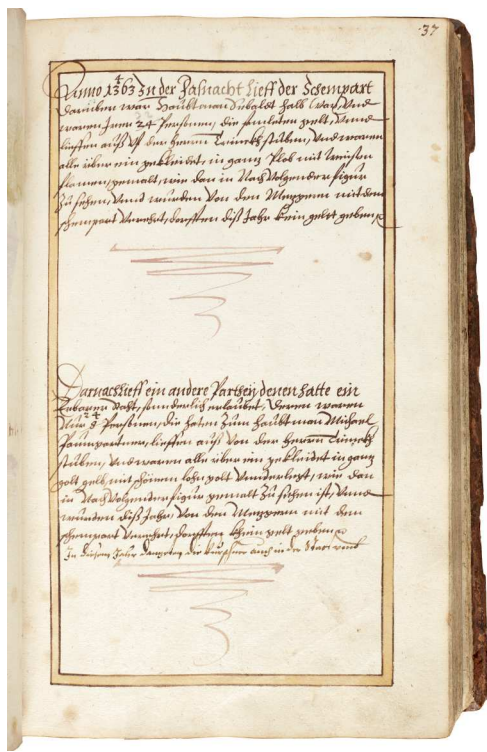
PROVENANCE

(1) Jean Lecoq (d.1568), curé from 1537 of St-Eustache, and canon of Notre Dame, Paris, with his ownership inscription: 'Jehan Lecoq cure de s(ain)t eustache et chanoine de paris' (back pastedown). (2) Since the 1970s in a private collection, UK; thence by descent.

TEXT

Services for: the Baptism for boys, 'Incipit ordo ad catechumenum faciendum super puerum masculum pro ecclesia sancti Eustachii Parisius ...' (f.1r), and girls, beginning imperfectly (f.18r), partly in French; Marriage (f.32r), partly in French; the blessing of a nuptial chamber (f.36r); the Visitation of the Sick, and the Last Rites (f.39r), written with masculine forms and feminine alternatives in red, and ending with a list of nine affirmations to be confirmed by the sick person, attributed to 'Le glorieux saint Anseaulme' (ff.67r-69v).

£ 3,000-5,000 € 3,450-5,700



24



24

Schönbartbuch entitled 'Schempart Buch', in German [Germany (Nuremberg), late 16th century]

c.315x195mm, paper, i+194 leaves, the predominant watermark close to Briquet 8246 (Magdeburg, 1598), foliated in ink to 170, lacking two leaves after f.38, the last 26 leaves left blank, the first 8 leaves numbered in the order 1, 7, 2, 4, 3, 5, 6, 8, illustrated with 82 FULL-PAGE COLOURED DRAWINGS (ff.7, 6, 8, and then all even-numbered leaves), mostly depicting single figures, pairs of figures (ff.38, 48, 82), or parade scenes (ff.10, 13, 14, 96, 118, 134, 142, 168), and a double-page (ff.17v-18r), partly with additions by a late 16th(?) -century hand (after 1596, see f.134r), some water-staining, small tears at edges, and a few leaves with repaired losses affecting text or decoration (e.g. ff.6, 16-19), CONTEMPORARY BINDING sewn on four double cords laced into beech(?) boards, the edges chamfered and with recesses for clasp fittings, with traces of a leather cover and impressions of an oval centrepiece and two rectangular panel stamps, the spine with 19th(?) -century paper label printed '602'

A PRESENTATION OF CHARACTERS FROM NUREMBERG'S HISTORIC CARNIVAL

PROVENANCE

(1) The Schempart, or Schönbart books were produced both in manuscript and print from the 16th to the 20th centuries and record one of the great civic festivities of Nuremberg (see S. Sumberg, *The Nuremberg Schembart Carnival*, 1941; H.-U. Roller, *Der Nürnberger Schembartlauf. Studium zum Fest- und Maskenwesen des späten Mittelalters*, 1965; S. Kinser, 'Presentation and Representation: Carnival at Nuremberg, 1450-1550', *Representations*, 13 (1986), pp. 1-41; and *The World From Here, Treasures of the Great Libraries of Los Angeles*, exh. cat. Los Angeles 2001-2002, pp.158-159). (2) Inscriptions dated 1616 (back pastedown and facing flyleaf). (3) Prof. Otto Hupp (1859-1949), German type designer, graphic designer, and author

34

SOTHEBY'S

of books on heraldry: inscribed 'Ex libris / O. H / 1898' (upper pastedown); his sale by Hartung & Karl, Munich, Auktion 52, 4 November 1986, lot 21, bought by the Gallery Origrafica, Malmö, Sweden; to the present owner.

TEXT AND ILLUSTRATIONS

Brief account of the origin of the Schempart Lauf: 'Schempart Buch Darinen Zu finden wie Anno 1350 nach Aufflauff welcher umb pfingstem von der gemein in der Statt Nürnberg geschehen und wie König Carol, nachdem er die Auffruhr gestrafft hat, die Metzger, die weil sie bey dem Alten Rath unnd der Statt so getreulich gehalten, haben die König: May, Jährlich mit einem Fasnacht Spiell im Schempart Zu lauffen unnd mit einem Tanntz befreit, welcher Schempart Lauffen Hernach alle jar die geschlechter von den Metzgern erkaufft haben, unnd wie sie von Jaren zu Jarn im Schempart gelauffen, in was Farb, unnd Kleidung, unnd wie sie iren Tanntz gehalten, unnd andere Kurtzweil getrieben haben, solches alles Findestu im Schempart, Buch geschrieben unnd gemaltt.' (f.1r); Coat of arms, Nuremberg (f.7r); Preface to the Schempartbuch, mostly rhymed (ff. 2r-5r); Portrait of 'König Carollus der vierdte. Anno 1350 das Römische Reich regiert' (f.6r); Personification of Justice (f.8r); introductory events (9r-14r); individual records of all the Schempart carnivals that took place from 1351-1439, with text mostly on one recto, giving the name of the leaders, significant events of the year or years in between carnivals, and on the following recto an illustration of the leader in full costume and identified by his coat of arms (ff.15r-170r); the remaining pages are left blank.

The Schoenberg database suggests that only two copies have ever been offered for sale publicly: one with 88 illustrations, Christie's, 6 June 2009, lot 309, subsequently offered by Les Enluminures in 2015 (\$350,000); the other with 121 illustrations, sold at Christie's, 7 June 2006, lot 62 (£84,000). The Hartung & Karl 1986 catalogue entry mentions another copy sold by Zisska & Kistner, 26-27 Sept. 1984, no.2154.

£ 25,000-35,000 € 28,500-39,900

Magnificat antiphony, in Latin [Iberia or the Americas?, 17th? century]

c.360x260mm, vellum, 157 leaves, quire-size irregular, but apparently COMPLETE, foliated in ink with '90' repeated, written with 5 lines of text and music in square notation on four-line red staves, rastrum c.37mm, EACH ANTIPHON BEGINNING WITH A LARGE CALLIGRAPHIC OR PAINTED INITIAL, corner of f.2 torn away, corner of f.47 torn, initial excised from f.25, bound in thick wood boards covered with leather and with metal plates nailed along each side

TEXT

Post-medieval Choirbooks can be hard to date and localise, but this example is of the type used in the Iberian peninsula and in Spanish missions abroad.

Magnificat antiphons, with responsories, versicles, and Psalms, for the year from the Saturday before the first Sunday of Advent, to the 24th Sunday after Pentecost, from 'Ecce nomen domini ...' to 'Amen dico vobis ...'.

£ 1,000-1,500 € 1,150-1,750



25

Large Volume with full-page Miniatures of Zodiac Signs [probably northern Europe, 19th century]

c.370x250mm, vellum, ii+12+ii, with 12 full-page miniatures of zodiac signs in order of the medieval year, beginning with March (feast of the Annunciation), bound in 19th-century brown gilt calf, the central cartouche with a coat of arms inserted from another binding

Aries [for March] (f.1r); Taurus [for April] (f.2r); Gemini [for May] (f.3r); Cancer [for June] (f.4r); Leo [for July] (f.5r); Virgo [for August] (f.6r); Libra [for September] (f.7r); Scorpio [for October] (f.8r); Sagittarius [for November] (f.9r); Capricorn [for December] (f.10r); Aquarius [for January] (f.11r); Pisces [for February] (f.12r).

£ 200-300 € 250-350



26

Psalter, in Ge'ez [Ethiopia, probably 20th century]

c.220x160mm, vellum, iii+121+i, preserving prickings in margins, 2 columns of 22 lines, c.150x125mm, 13 COLOURED HEADPIECES (ff.1r, 4r, 11v, 18v, 29r, 34r, 50v, 62v, 73v, 80v, 90v, 95v, 103r), f.110r/v blank, illumination slightly cropped in upper margin, vellum slightly dirty, ink scribble on last page, bound in CONTEMPORARY BLIND-TOOLED BROWN LEATHER over wooden boards with blind-tooled red leather inner borders

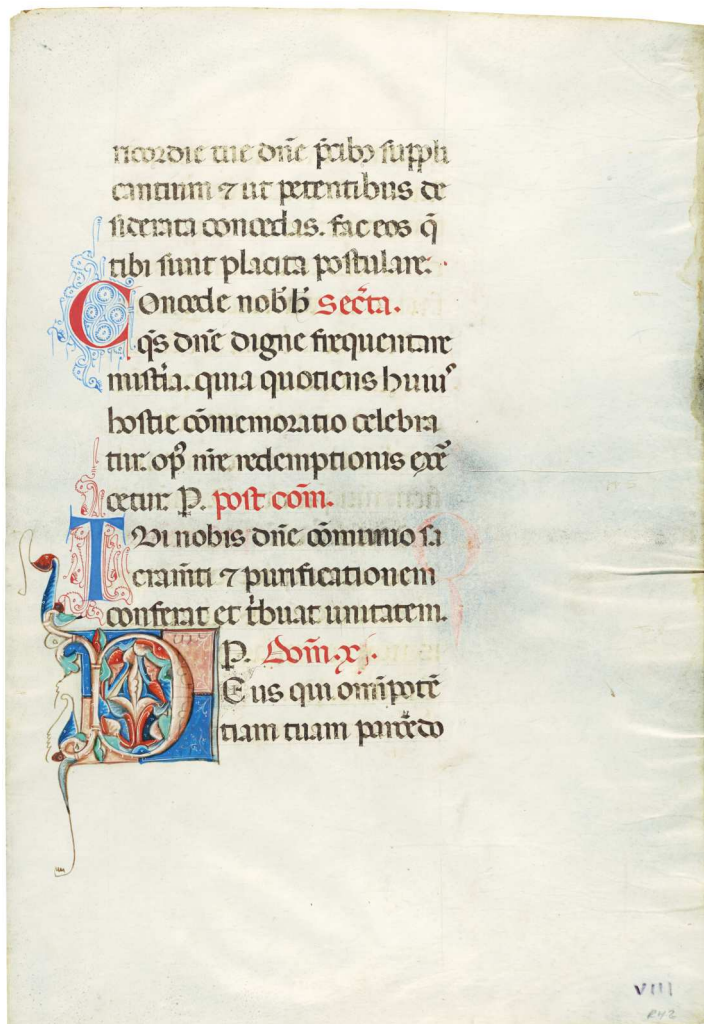
PROVENANCE

From the same collection as lot 20.

£ 200-300 € 250-350



27



28

28

Illuminated initial on a leaf from a Missal, in Latin [northern Italy, c.1275-1300]

single leaf, c.340x230mm, vellum, 16 lines, c.200x115mm, decorated with a fine PAINTED FOLIATE INITIAL 'D' introducing the mass for 10th Sunday after Pentecost, and four pen-flourished initials, with very wide clean margins, slight staining and cockling at the fore-edge

£ 300-500 € 350-600



29

29

St John the Evangelist, historiated initial on a leaf from a Book of Hours, in Dutch [Northern Netherlands (Utrecht), c.1430-50]

single leaf, c.123x87mm, vellum, 15 lines, c.58x42mm, the recto with a historiated initial 'U' and three-sided borders incorporating a dragon, for the beginning of Prime in the Hours of the Cross, with old pencil foliation '95' (?)

The historiated initial is the work of one of the MASTERS OF OTTO VAN MOERDRECHT, and the leaf comes from a sister manuscript of The Hague, KB, 135 J 50, as Anne Korteweg kindly informs us; both have the same flower in the upper and lower borders, and angels and strange drolleries in the side borders, and are probably by the same artist.

From the same manuscript as the following lots.

£ 400-600 € 500-700

St Anthony(?), historiated initial on a leaf
from a Book of Hours, in Dutch [Northern
Netherlands (Utrecht), c.1430-50]

single leaf, c.123x87mm, vellum, 15 lines, c.58x42mm, the
recto with a historiated initial 'U' and three-sided borders
incorporating a bird, for the beginning of Terce in the Hours of
the Cross, with old pencil foliation '99'

From the same manuscript as the previous and following lots.

£ 400-600 € 500-700



30

31

St Apollonia, historiated initial on a leaf
from a Book of Hours, in Dutch [Northern
Netherlands (Utrecht), c.1430-50]

single leaf, c.123x87mm, vellum, 15 lines, c.58x42mm, the
recto with a historiated initial 'U' and three-sided borders
incorporating an angel, for the beginning of Sext in the Hours
of the Cross, with old pencil foliation '103'

From the same manuscript as the previous and following lots.

£ 400-600 € 500-700



31

32

Salvator mundi, historiated initial on a leaf
from a Book of Hours, in Dutch [Northern
Netherlands (Utrecht), c.1430-50]

single leaf, c.123x87mm, vellum, 15 lines, c.58x42mm, the
recto with a historiated initial 'G' and three-sided borders
incorporating a figure ringing a handbell, from the Hours of the
Holy Spirit, with old pencil foliation '138'

From the same manuscript as the previous lots.

£ 400-600 € 500-700



32



33

Angels Supporting the Chalice and Host, a historiated initial on one of five leaves from a Book of Hours, in Latin [France (perhaps Dijon), late 15th or early 16th century]

5 leaves, c.210x150mm, vellum, 23 lines in a fine bâtarde script, c.150x95mm, one with a SMALL MINIATURE introducing the Office of Corpus Christi, with some flaking of pigments, with two other illuminated leaves from the Office of the Dead, consistent with the Use of Rome, and two undecorated leaves from the 'O intemerata' and another prayer

For the devotion to the Eucharist see R. Wieck, *Illuminating Faith. The Eucharist in Medieval Life and Art*, 2014.

£ 600-800 € 700-950



34

Seven very large illuminated initials including Dragons and a Peacock from an Antiphonary, in Latin [France (Paris), early 16th century]

7 cuttings, various sizes from c.110x100mm to c.220x190mm, vellum, stuck to two sheets of blue album paper, each with music in square notation on four-line red staves, rastrum c.25mm, THREE WITH INITIALS INHABITED BY DRAGONS AND ONE WITH A PEACOCK, THE OTHER THREE WITH FLOWERS

From a very large fine French Renaissance Choirbook. Some of the dragons resemble the salamander, the personal emblem of King François I.

£ 1,500-2,000 € 1,750-2,300



35

Illuminated initials and borders on seven leaves from Books of Hours, in Dutch, French, and Latin [Northern Netherlands, France, and north-eastern Italy, 15th century]

7 leaves, vellum: (a, b) 2 leaves, c.195x137mm, 15 lines, c.95x65mm, with parts of the prayer 'Doulce dame', IN FRENCH, each with illuminated initials, line-fillers and panel borders [France, c.1440s]; (c, d) 2 leaves, c.155x112mm, 19 lines, c.95x70mm, IN DUTCH, each with gold initials with fine penwork ornament [Northern Netherlands, 15th century]; (e-g) 3 leaves, c.108x77mm, 11 lines, c.65x50mm, each with illuminated initials and partial borders, including one with the start of the Litany of the Virgin and one with parts of the Seven Prayers of St Gregory, with feminine forms ('michi peccatrici') [north-eastern Italy (Aquila?), 15th century]

The Dutch leaves are doubtless from a Book of Hours broken up by 19 June 1990, when 8 similar leaves were sold in our rooms as lot 18. The Italian leaves were probably part of lot 17 in the same sale, from the same manuscript as a fragment of thirty-six leaves sold in our rooms 5 December 1989, lot 11, which included a calendar indicating an origin in Aquileia, and two historiated initials (one reproduced in the catalogue).

£ 1,000-1,500 € 1,150-1,750

Five illuminated leaves from four Books of Hours, in Latin and French [France, c.1450-1500]

5 leaves, vellum, consisting of: **(a)** a leaf, c.196x146mm, 17-21 lines, with the end of a creed IN FRENCH ('le croy quil resuscita ai iiii iour de mort a vie, le croy quil monta es cieux ...') followed by a Latin devotion, foliated '181'; **(b)** the August leaf from a calendar c.193x131mm, with Taurinus of Evreux and Indegund (presumably in error for Radegund); **(c)** the August leaf from another calendar, c.173x120; **(d, e)** one leaf from the Hours of the Virgin and one from the suffrages to saints, c.195x148mm, 16 lines, c.117x75mm, each with illuminated initials and partial borders

£ 500-800 € 600-950



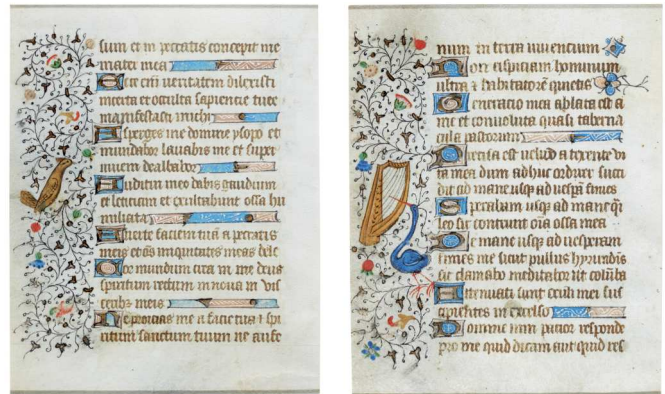
36

37

Two leaves with illuminated borders from a Book of Hours, in Latin [France (Paris), c.1425-50]

2 leaves, c.160x115mm, vellum, with the beginning of Psalm 50 in the Penitential Psalms and part of Lauds of the Office of the Dead, 18 lines, 105x65mm, illuminated partial borders on each side, those on versos including a bird and a blue heron playing harp, initials and line-fillers, some rubbing, in a double-sided frame

‡ £ 200-300 € 250-350



37

38

Five leaves from illuminated and decorated manuscripts, in Latin [France (and Flanders?), mid-13th to late-14th centuries]

5 leaves, vellum: **(a)** leaf from an illuminated Psalter, c.165x127mm, 19 lines, c.105x90, Psalms 118:55-73, the verso with two major scribal corrections, adding one verse and deleting another, with 3 large illuminated initials, line-fillers, and versals [northern France or Flanders, mid-13th century]; **(b, c)** two leaves from a Book of Hours, c.165x120mm, 17 lines, c.100x56mm, foliated in pencil 80 and 91, with enlarged initials and borders at the start of Compline in the Hours of the Virgin and the first Gradual Psalm (Ps. 119) [France, c.1400]; **(d, e)** two leaves from a glossed *De regulis iuris*, with Rules 43-48 and 53-62, recovered from use as wrappers, inscribed 'Procès Verbal de Mesurage et Plan de Terres(?) et prés(?) à Bercey, fait en 1767 ...', presumably Bercey-en-Othe, near Troyes

Looking like a typical Italian glossed law book - except for the fact that the main text is in a single column - the *Regulae Juris* are a series of 88 general principles promulgated in 1298 by Boniface VIII. On the present leaves they include, 'Who keeps silent is deemed to consent', and 'An oath against good morals does not bind'.

£ 400-600 € 500-700



38

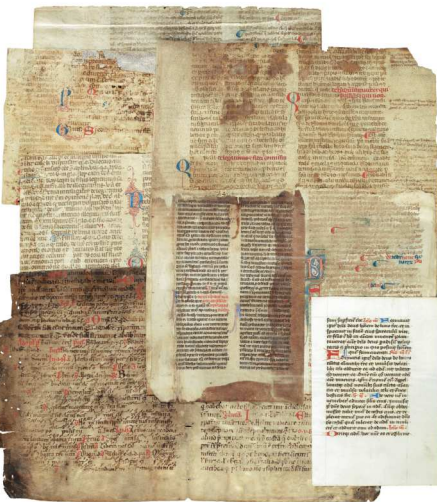


39

Fragments of music manuscripts, in Latin [Italy, France, Spain(?); 11th and 15th-16th centuries]

9 cuttings and fragments, vellum, mostly recovered from use in bookbindings, with consequent wear and damage: **(a, b)** two leaves from an Antiphoner, very finely written but very worn and darkened, the rubrics in rustic capitals still easily legible, c.310x210 [Italy, 11th century]; **(c, d)** two vertical fragments with Hufnagel notation, c.305x110mm and c.365x130mm; **(e)** a cropped leaf with several initials embellished with human faces in profile, c.405x240mm; **(f-h)** two leaves and a substantially complete bifolium from lectern Choirbooks, the smallest with an elaborate pen-decorated initial, the largest with stencilled pagination, c.475x350mm to c.515x650mm; **(i)** part of a large leaf written in fine textura, c.190x230mm

£ 500-700 € 600-800



40

Binding fragments, in Latin [England, France, Netherlands and Italy, 13th-15th centuries]

a leaf and 7 fragments, vellum, all but the first recovered from use in book bindings, with consequent wear and damage: **(a)** a leaf from a pocket Breviary, c.135x93mm, 22 lines, with readings from Monday to Wednesday [Netherlands]; **(b)** a leaf from a Decretals of Gregory IX, Book 2, tit. 5-6 cap. 4, c.150x110mm, 2 columns of 39 lines written below top line, initials in blue with red flourishing [England, 13th century]; **(c)** a cropped bifolium from a noted Breviary, c.175x285mm, preserving 26 lines on each page, one with interlinear staveless neumes; **(d, e)** two partial leaves from a legal text, each c.150x210mm, one with a four-line painted foliate initial (at 'De restitutione ...') and rubrics unusually written in a combination of blue and red letters; **(f-h)** three fragments from other legal manuscripts, from c.120x170mm to c.250x355mm

£ 400-600 € 500-700



41

Binding fragments, in Latin, Italian, and German [Italy and Germany, 14th and 15th centuries]

15 fragments, all on paper except the document, all in cursive hands and all apparently recovered from use in book bindings, with consequent wear and damage: **(a-e)** 5 substantially complete leaves of accounts in mercantesca script, IN ITALIAN, each c.335x235mm; **(f-l)** 5 incomplete bifolia of a Breviary, c.210x320mm, and two smaller pieces, rubrics in textura (e.g. 'Dominica quarta in adventu domini'), with decorated initials; **(m, n)** 2 incomplete bifolia from a grammatical treatise, each originally c.205x300mm, including 'De relativo et suo precedente. Regula ...'; **(o)** a slightly cropped document, IN GERMAN, 31 lines, c.305x510mm, with a calligraphic initial: 'In hanzz fűngerlin vogt zum Weutclicken(?) Richier anstatt und in namen der fr. Marggravischen Badischen Vormundt ...'

£ 400-600 € 500-700

Fragment of a Prayerbook, in German [Germany, 14th century]

a fragment, vellum, c.135x125mm, part of a bifolium, 2 columns, preserving the upper 23-24 lines of 3 columns, and part of the 4th, with original foliation 'lxvii' and 'lxxvi[...]' (perhaps the outer bifolium of a 10- or 12-leaf quire), one side almost fully legible, the other rather worn, recovered from use as a book-cover

The text appears to be a series of readings for different days, e.g. 'Fritag der apostel. In den tagen Petrus tet uf sinen munt und sprach ... In dem buche Levitici. In den tagen redeste der herre zum Moysen ...', but it is not clear whether it is a private devotional book, as we would expect for a book in the vernacular, or, as suggested by the original foliation, a volume for quasi-liturgical use. The incipits 'In den tagen ...' recall the formulaic phrase 'In illo tempore ...' with which a Lectionary's liturgical readings frequently begin.

£ 400-600 € 500-700

Three fragments from liturgical manuscripts, in Latin [Germany, 13th-15th centuries]

3 fragments, vellum, all recovered from use in bindings, with consequent wear and damage: **(a)** an incomplete bifolium of a lectern Breviary or Lectionary, preserving the lower 31 lines (of about 35) of three columns, in a fine textura hand, with parts of several lessons, one side fully legible, the other darkened and with an added date '1548'; **(b)** a slightly cropped bifolium from a Breviary(?), with readings from the Gospels and Origen, c.310x475mm, 2 columns of 28 lines, large initials in red or green, both sides partly worn and stained, inscribed '1545 / Kueffner(?) Buech'; **(c)** an incomplete leaf with part of Origen's Homily VII on Matthew 15, with the off-set of another text on one side, c.270x190mm, preserving 29 lines of one column and part of another, neither side easy to read

£ 300-500 € 350-600

Five decorated leaves and a document [Germany, 13th century; Italy, 15th century]

5 leaves and a document, vellum: **(a, b)** two leaves from a Missal, c.340x255mm, 2 columns of 30 lines, c.125x160mm, numerous pen-flourished initials, original foliation 'liiii' and 'ccxvii', wide margins [Italy]; **(c)** leaf from a Missal, c.360x230mm, 2 columns of 36 lines, c.225x160mm, rather worn and much of the ink flaked and rubbed [Italy]; **(d)** leaf from a noted Missal, c.270x220mm, 9 lines of text and music in square notation on three-line(!) red staves, c.210x155mm, with two prefaces including 'In ferialibus diebus', one side worn [Italy]; **(e)** a substantially complete leaf from a Cistercian(?) Gospel Concordance(?), consisting of Luke 9:46-10:29 divided into sections with cross-references to other gospels as rubrics, c.350x245mm, ruled in ink for 2 columns of 34 lines written above top line, c.265x190mm, with punctus flexus punctuation, recovered from a bookbinding [Germany, 13th century]; **(f)** a document, c.280x265mm, 38 lines plus subscription, of Giovanni Stefano de Montesanto(?), dated 1479, written by the notary public Francesco Palmario at the College of Jurists, Piacenza

£ 600-800 € 700-950



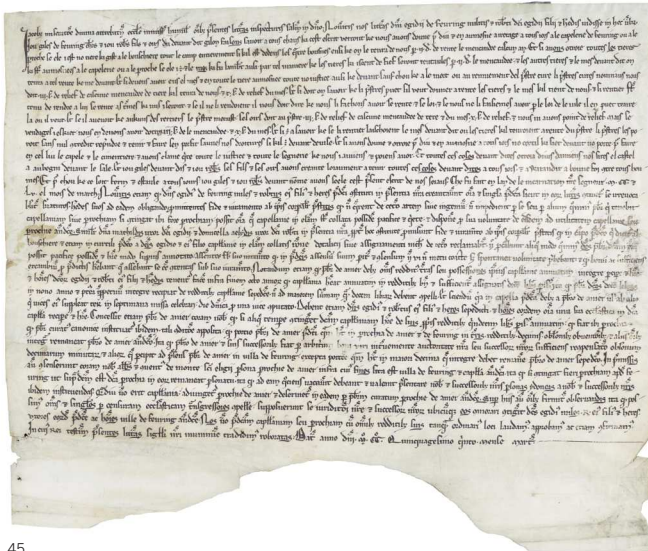
42



43



44



45

45

Large document of the bishop of Arras, in Latin, incorporating the text of another document in French. France (Arras), dated March 1255

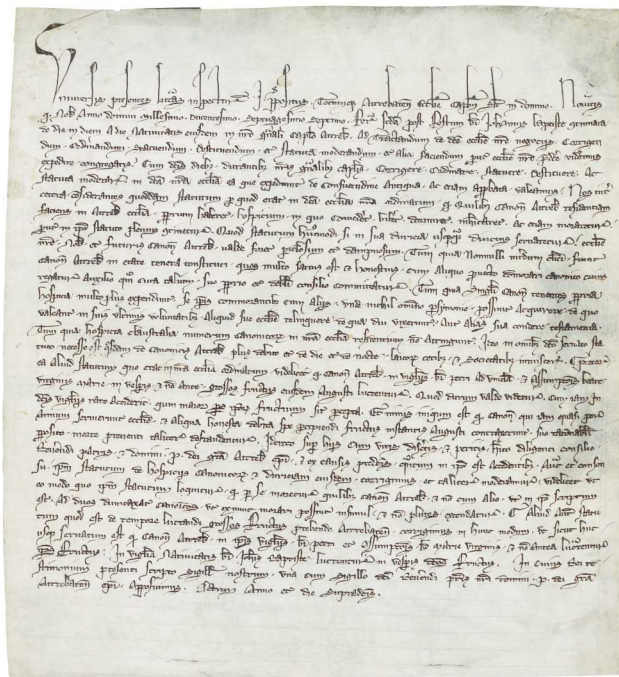
single-sheet document, c.320x400mm, vellum, 33 lines, of which MORE THAN 12 LINES IN FRENCH (lines 2-14), endorsed 'De capellania de fauverin' and 'Littera Jacobi atrebatensis episcopi continens tenorem carte domini Egidii ... pro capellania de fuering construenda', losses to lower margin, not affecting the text

Lots 45-48 from a private collection, United States.

By this document, Jacques [de Dinant], bishop of Arras [1248-59], records another document in French, of Lord Gilles de Feuring and Robert his son, giving land for a chapel, '... in hec verba: Iou giles de feuring chrs. et iou robertus fils et oirs du devant dit gilon ... nous avons donne pour diu et en aumosne a iretage a tous iors a le capelerie de feuring ou a le parroche ... seele ceste present escrit de nos seiaus. Che fu fait en lan ... M.CC.& lv. el mois de marche', followed by a Latin summary and added details, naming Mathilda and Aelydis, the men's wives, witnessed by the abbot and convent of Mont-St-Eloi (cf. lot 47) and people of the parish 'de anier infra cuius fines sita est villa de feuring et capella antedicta' (line 6 from the end), dated the same month and year.

'Anier' is doubtless Agnières, less than 5 miles west of the abbey of Mont-St-Eloi, and 'Feuring' is doubtless the place now called Frévin-Capelle, which lies about a mile east of Agnières.

± £ 400-600 € 500-700



46

46

Large document, by which the chapter of Arras cathedral revises its statutes, in Latin, dated June 1277

single-sheet document, c.360x330mm, vellum, 30 lines, two slits in the lower margin for a pendant seal, endorsed 'Statutum sub sigillo episcopi et capituli Atrebatensis de Correctione statutum super inhabitacione(?) proprie domus in claustro et fructibus grossos lucrandi in festis sancti Petri ad vincula et Assumptionis beate Marie', and 'Ordannances XXII'

Lots 45-48 from a private collection, United States.

By this document I., Prior of Arras cathedral, and the whole chapter, record that they met in general chapter to amend the statutes ('... ad tractandum de sancte ecclesie nostre negociis, corrigendum, ordinandum, statuendum, destituendum, et statuta moderandum ...') originally sealed by the reverend father lord P. [i.e. Pierre de Noyon], bishop of Arras.

± £ 400-600 € 500-700

Large document recording gifts to the Augustinian monastery of Mont-St-Eloi. France (Mont-St-Eloi, near Arras), dated November 1290

single-sheet document, c.335x410mm, vellum, 47 lines, with a small hole between lines 4 and 5 and an inconspicuous tear through the last five lines, endorsed 'Littera abbatis et conventus de obitu domine tasse de tupigni in nostra ecclesia perpetuo faciendō et de supulta in capellam de magdalena sibi concessa ac multis aliis post decessum eius ...'

Lots 45-48 from a private collection, United States.

By this document Étienne [du Fermon], Abbot of the Augustinian monastery of Mont-St-Eloi, in the diocese of Arras, records that Lady Tassa ['Witasse' in other documents] de Hamelincourt, widow of Walter, the late Lord de Tupigny, and many other named people, give land in payment for the building of a chapel and for the saying of requiem masses, and for other purposes including THE PAYMENT OF SCRIBES ('in usus librarii ecclesie nostre per manum et consilium prioris nostri', line 7) AND FOR BOOKS, AND FOR SCHOLARS ('libris utilibus et necessariis ad opus doctorum scolarium per consilium dicti prioris ... scolares ad studium', line 20, and 'ad opus nostrorum scolarium', line 27).

This document provides an insight into the funding of the production and study of manuscripts at Arras in the generation after Johannes Philomena.

± £ 400-600 € 500-700

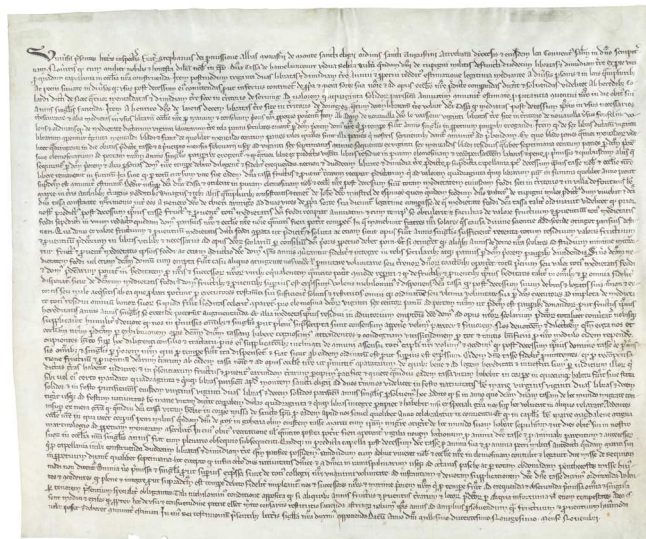
Document of Jacobus de Mucciarellis ordering publication of an apostolic letter of Sixtus IV concerning the Franciscan Third Order, dated 23 June 1475 at St Peter's, Rome

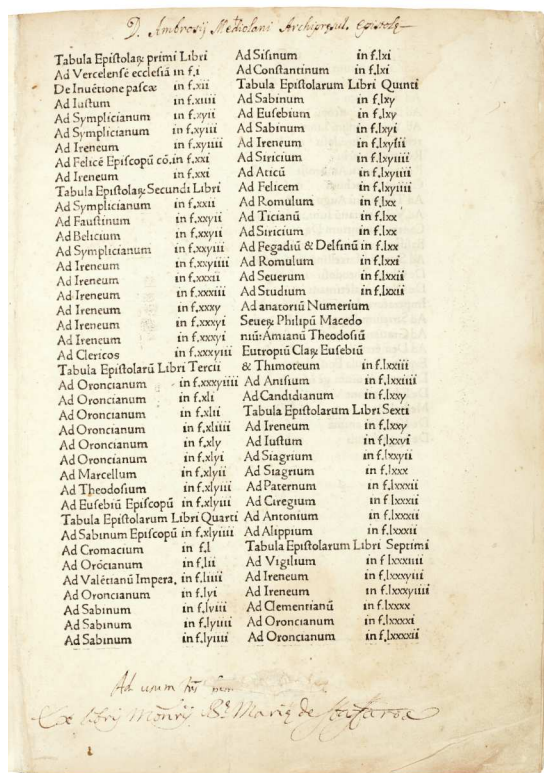
single-sheet document with pendant seal, c.320x430mm, vellum, the lower 80mm folded up, 24 lines and 4-line subscription, red wax set in plain wax oval pendant seal in a metal surround, with legend 'S. AUDITORIS GENERALIS CAMERE APOSTOLICE' surrounding the Virgin and Child, and Sts Peter & Paul, within an architectural framing, above the pope flanked by two shields with the crossed keys of St Peter, the red wax with one cracked and pieces of the plain wax missing

Lots 45-48 from a private collection, United States.

By this document Jacobus de Mucciarellis of Bologna, Doctor of Law, canon, papal chaplain, and auditor, publishes the letter 'Et si pro ministerio pastoralis ...', printed in H. Lausser, *Die Quellen zur Geschichte der Schwestern im Maierhof bis zum Jahre 1550*, 2004, p.236. It grants to all members of the Orders of St Francis and and St Clare, that by visiting the altar of the church in which they dwell, they may, after making their confession, gain the same indulgences as have been granted to those who visit certain churches of Rome, and that the confessor of their choice could absolve them from all their sins, and other privileges.

± £ 400-600 € 500-700





49

49

Ambrosius, Saint

Epistolae. De Isaac et anima. De fuga saeculi. De vocatione omnium gentium. De aedificatione urbis Mediolani [with additions by Stephanus Dulcinius]. *Milan: Antonius Zarotus, 1 February 1491*

Chancery folio (287 x 203mm.), 192 leaves, [*]² a–q⁸ r⁴ s⁸ t⁶ u–x⁸ y⁶ z⁴ &⁸ p⁶ R⁴, 39 lines, roman type with some words in Greek, 4- to 8-line initial spaces, early annotations in different hands, modern calf tooled in period style, title lettered along foot of textblock, *first leaf reattached and with erased inscription at foot, occasional damp-staining, small wormholes in last leaf with loss of a letter, lacking 4 pairs of ties*

The panegyric preface is addressed to Ludovico Maria Sforza (Il Moro) by Stefano Dolcino, a canon of Milan who worked for Zarotus as a corrector and editor, mentioning Nicolò Antiquario, the nephew of the duke's secretary, who encouraged Dolcino to produce this edition. Although the first edition of Ambrosius's letters had been printed just two months previously, the Zarotus edition includes additional (and spurious) works not included in the Pachel edition of December 1490.

LITERATURE

Goff A553; HC(Add) 899; BMC vi 722; BSB-Ink A-479; Bod-inc A-230; GW 1601

PROVENANCE

"Ex libris mon[aste]rii B. Mariae de Staffar[—]", inscription at foot of first leaf

£ 2,000-3,000 € 2,300-3,450

50

Angelus de Clavasio

Summa angelica de casibus conscientiae. *Venice: Nicolaus de Frankfordia, 30 October 1487*

4to (215 x 155mm.), 413 leaves (of 414, without final blank), [*⁶] a–z A–K [†¹²], double column, 50 lines plus foliation, gothic type, 8-line initial in blue with blue penwork decoration, 3-line initials in blue or red, red paraphs and underlining, contemporary German stamped pigskin over wooden boards with fox and hound stamps, two clasps, later German lettering-piece on spine, titled SU AN on top edge of text-block, *lacking both straps, new pastedowns, binding slightly rubbed*

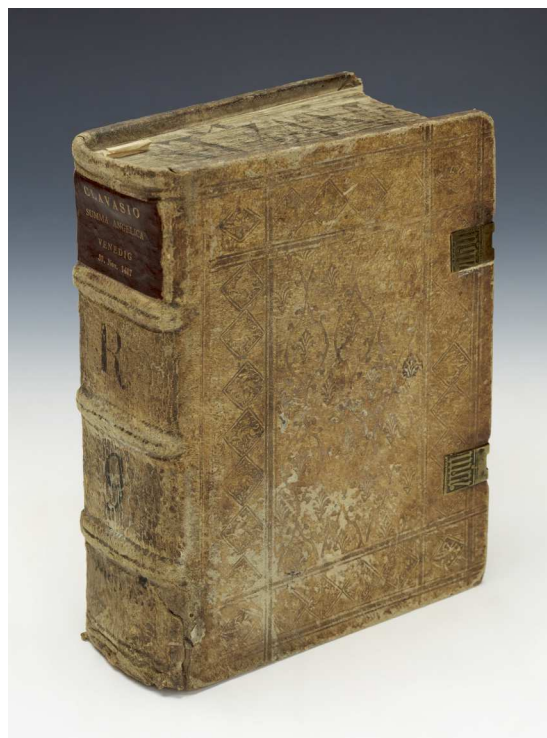
LITERATURE

Goff A715; HC 5383; BMC v 335; BSB-Ink A-525; Bod-inc A-287; GW 1925

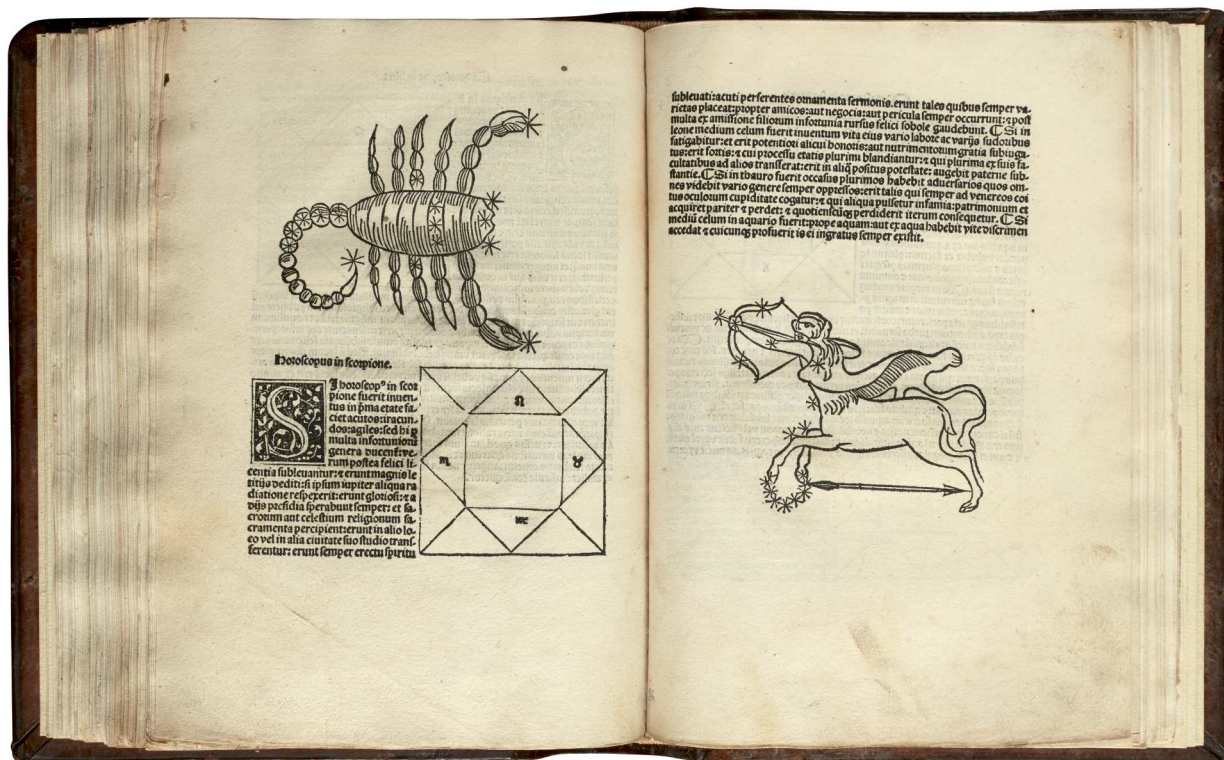
PROVENANCE

Dominican convent of Steyr (Upper Austria), inscription on first leaf; Alex and Olga Kipfer-Hälfinger, bookplate

£ 3,000-4,000 € 3,450-4,600



50



51

51

Angelus, Joannes

Astrolabium. Venice: Johannes Emericus de Spira, for Lucantonio Giunta, 9 June 1494

4to (217 x 154mm.), 174 leaves (of 176), [*]⁴ a-e⁸ f-s⁴ t-y⁸ z¹² A-C⁸ D¹², 44 lines plus headline, woodcut illustrations, woodcut printer's device on title-page, different woodcut device beneath colophon, a remboitage of contemporary blind-stamped calf over wooden boards by Ludovicus Ravescot or his successor (Goldschmidt 26), lacking *2-3, A1 and blank leaf D12, title-page extensively repaired, quires e-f misbound, v6 misbound, some leaves supplied from a shorter copy (e8, f1-2, f4, h1, i3, o2, s1, t1, t3-4, t6, v2, v4-5, v2, v4-6, x1, x3, x5, y4, y6, z2, z5, D10-11), t6 defective, duplicate of v4 bound in quire y, D8 misbound in quire e, rebacked; sold not subject to return

A reprint of the 1488 Ratdolt edition. Joannes Angelus (or Engel), astronomer and medical man (d. 1512), studied under Regiomontanus in Vienna and subsequently became professor there. According to the statement on e8 verso, the 'figure celi' or horoscopes (quires f-r) are by the thirteenth-century medical writer Pietro d'Abano. The astronomical woodcuts are the famous series often used by Ratdolt, for example in his edition of Hyginus from 1482. Angelus is known to have worked as a proof reader for Ratdolt.

The bindings of Ludovicus Ravescot have been studied by Georges Colin ("A new list of the bindings of Ludovicus Ravescot", in *Incunabula: studies in fifteenth-century printed books presented to Lotte Hellinga* (London, 1999), pp.353-370). The rebus stamp (containing a bird, "raaf", the letters "ve" and a bow, "schot") is thought to represent Ravescot's name; the other stamps used on this binding comprise a

subleuati acuti per ferentes ornamenta formosae erunt tales quibus semper varietas placeat propter amicos: aut negotia: aut pericula semper occurrunt: et post leuati medium celum fuerint inuentum vita eius vario labore ac varia sudoribus nuperit fortis: et cui procelus etatis plurim blandiantur: qui plurima ex se faciant. ¶ Si in thauro fuerit occasus plurimos habebit aduersarios quos omnes videbit vario genere semper opprobriis: et talis qui semper ad vinctos cui acquirat pariter et perdet: et quotiensque perdidit iterum consequetur. ¶ Si medius celum in aquario fuerit: popo equum aut ex aqua habebit vitæ vicium accedat et cuiusque profuerit: et ei ingratus semper erit.



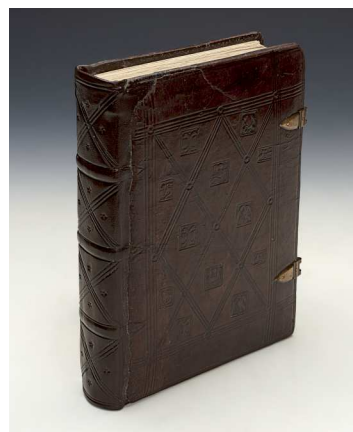
LITERATURE

Goff A712; HC 1101; BMC v 539; BSB-Ink E-64; Bod-inc A-284; GW 1901; Klebs 375.2; Sander 384

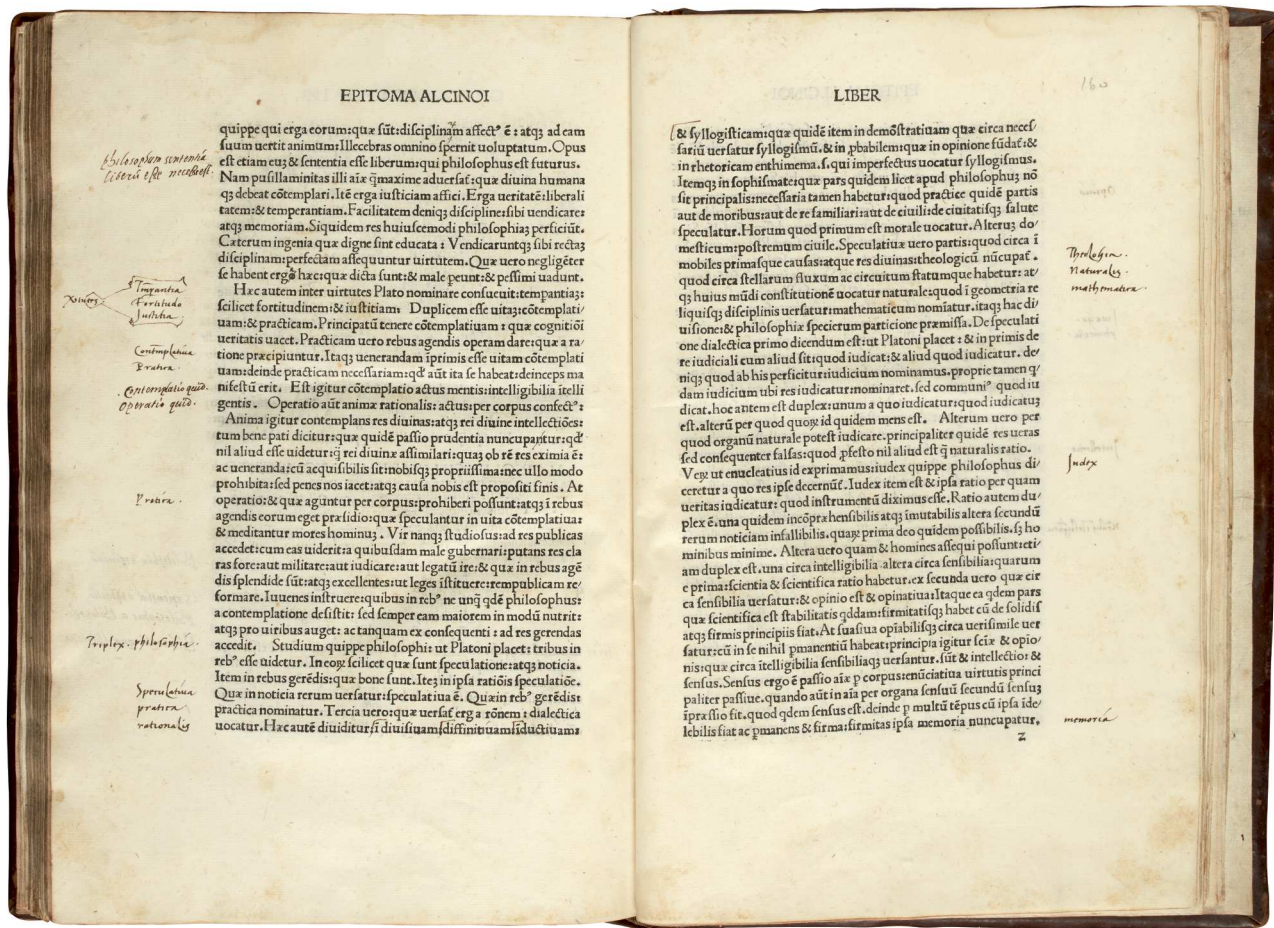
PROVENANCE

John Thorton (or Morton), inscription on title-page; John Hagar, inscription on title-page and final blank

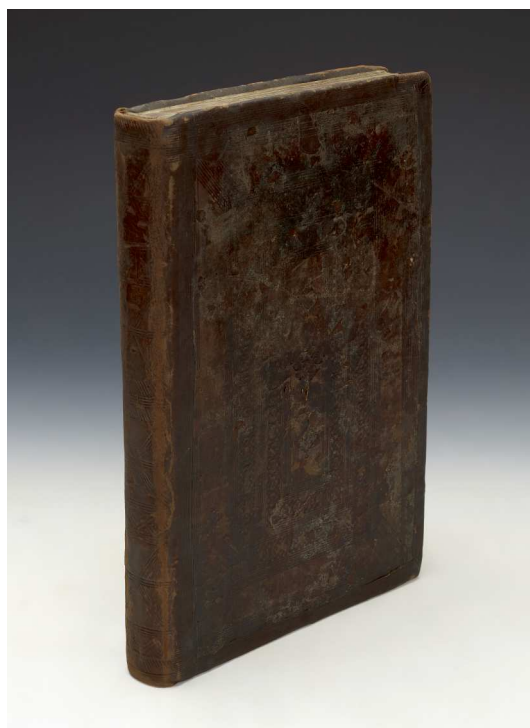
£ 5,000-7,000 € 5,700-8,000



51



52



52

46

SOTHEBY'S

52

Apuleius Madaurensis, Lucius

Opera [edited by Johannes Andreas, bishop of Aleria]. *Vicenza: Henricus de Sancto Ursio, Zenus (Rigo di ca Zeno), 9 August 1488*

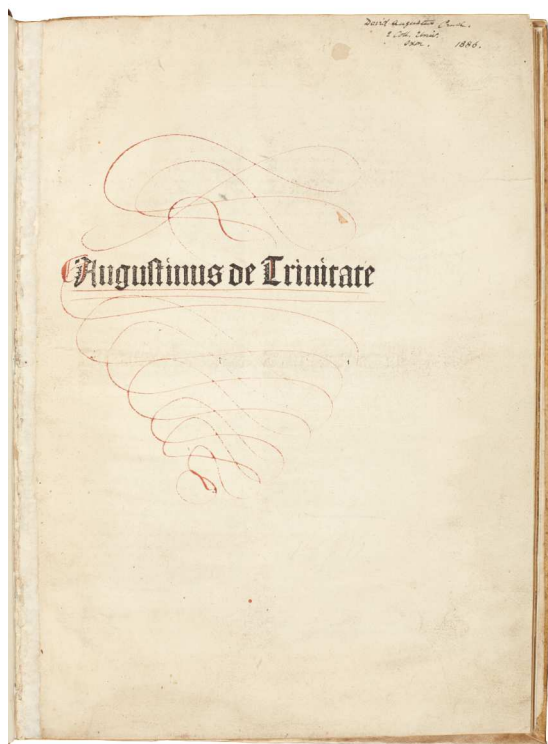
Median folio (320 x 210mm.), 173 leaves (of 178), A⁶ a-m^{8,6} n⁸ o-x^{8,6} y z & z⁶, 38 lines plus headline, roman type with some passages in Greek, 3- to 8-line initial spaces, a few early annotations, contemporary stamped calf over wooden boards (probably Venetian), remains of 4 clasps, lacking A1 (blank), A6, z6 and z1 (all supplied in facsimile) and z6 (blank), A2-5 repaired at edges, a few other small marginal repairs, rebaked and repaired at edges

This is the second edition, a reprint of the 1469 *editio princeps* by Sweynheym and Pannartz. As well as the *Golden Ass*, this volume includes several Platonic texts and the hermetical text *Asclepius*, whose translation into Latin was previously ascribed to Apuleius.

LITERATURE

Goff A935; HC 1316; BMC vii 1047; BSB-Ink A-659; Bod-inc A-370; GW 2302

£ 7,000-10,000 € 8,000-11,400



53

53

Augustinus, Aurelius

De trinitate. [Basel]: Johann Amerbach, 1489

Chancery folio (313 x 225mm.), 86 leaves, a-c⁸ d-l^{8.6} m⁶, double column, 54 and 66 lines plus headline, gothic type, 3- to 6-line initials in red, red initial-strokes, paraphs and underlining, later vellum, *quire a repaired in gutter, quires h and i misbound, new pastedowns*

This is one of many works by St Augustine that Amerbach printed around this time, beginning with *The City of God*, and culminating in a magisterial edition of his complete works in 1506.

LITERATURE

Goff A1343; HC 2037; BMC iii 751; BSB-Ink A-877; Bod-inc A-561; GW 2926

PROVENANCE

David Augustus Cruse (of Leeds), University College Oxford, inscription on title-page dated 1886 (he became librarian of the Leeds Library in 1900)

£ 2,000-3,000 € 2,300-3,450



54

54

Blondus, Flavius

Roma instaurata. De origine et gestis Venetorum. Italia illustrata. Verona: Boninus de Boninis, de Ragusia, 20 December 1481 and 7 February 1482

Chancery folio (292 x 203mm.), 151 leaves (of 152, without final blank), [*⁴] a¹⁰ b-f⁸ g⁴ A-L⁸ M⁶, 46 lines plus headline, gothic type, 2- to 11-line initials in red or blue, red underlining, second part with numerous early annotations in red ink, contemporary Austrian half stamped pigskin over wooden boards with a roll-tooled hunting scene by the Art Wien Jagdrollen-Meister (EDBD w002500, active in Salzburg, 1490-1516), single clasp, title lettered across foot of textblock, occasional light staining, small wormholes in first few leaves, joints repaired, new endbands, lacking strap

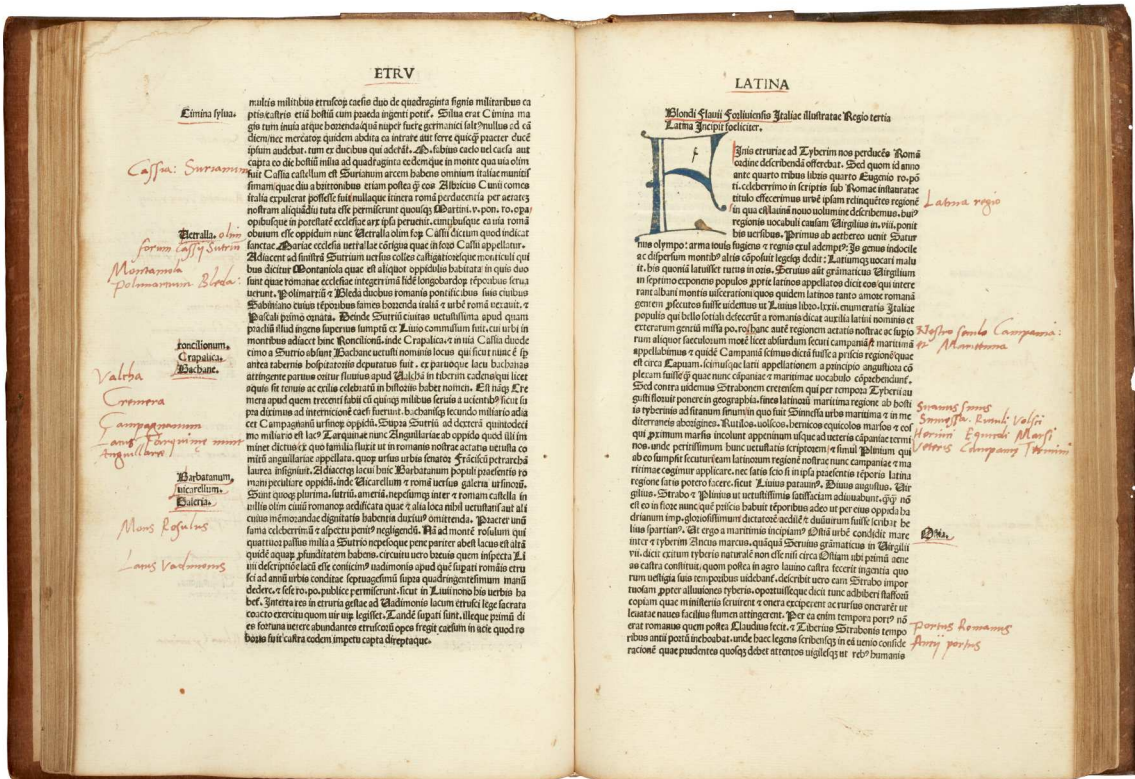
Second edition of Blondus's *Roma instaurata*, written in the 1440s, attempting to map the topography of classical Rome onto his contemporary Rome, using sources both archaeological and literary. It is considered to be the first antiquarian work on the subject. It is accompanied by Blondus's account of the Venetians, and his historical geography of Italy region by region, the *Italia illustrata*, which in this copy is accompanied by annotations in a neat contemporary hand.

LITERATURE

Goff B702; HC 3243 + HC 3247; BMC vii 951; BSB-Ink B-554; Bod-inc B-357; GW 4423

£ 4,000-6,000 € 4,600-6,900

See also illustration overleaf



54

55

Blondus, Flavius

Historiarum ab inclinatione Romanorum imperii decades. Pius II. Abbreviatio supra Decades Blondi. Venice: Thomas de Blavis, de Alexandria, 28 June 1484

Chancery folio (278 x 192mm.), 301 leaves (of 302, without initial blank), a-g^h i¹⁰ i-u⁸ x¹⁰ A⁸ B¹⁴ C-I AA-DD⁸ EE-FF¹⁰, 55 lines plus headline, roman type, 4- to 8-line initials in red (a few supplied later in black ink), early annotations in different hands (some cropped), eighteenth-century Italian marbled calf, flat spine gilt, red edges, cut close at head, inscription erased from foot of a2, a few marginal paper repairs, occasional light foxing, small stain on A2, BB1 with small hole in text from acidic ink and with a repaired tear in gutter, binding slightly rubbed

Second edition of Blondus's history from the fall of the western Roman Empire to his own day (the middle of the fifteenth century), first printed in 1483. Pius II felt the work was too lengthy and lacking in style, and himself wrote a summarised version of it; this was the version used by Platina for his *Lives of the Popes* and by Machiavelli for his *Florentine History*. Pius's summary was printed before the original, though it is included in this edition.

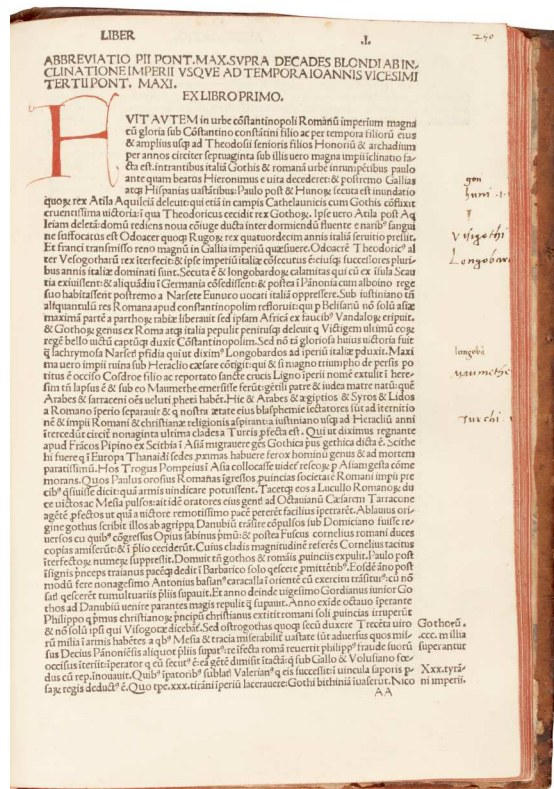
LITERATURE

Goff B699; HC 3249; BMC v 317; BSB-Ink B-552; Bod-inc B-355; GW 4420 (Blondus) & M33466 (Pius)

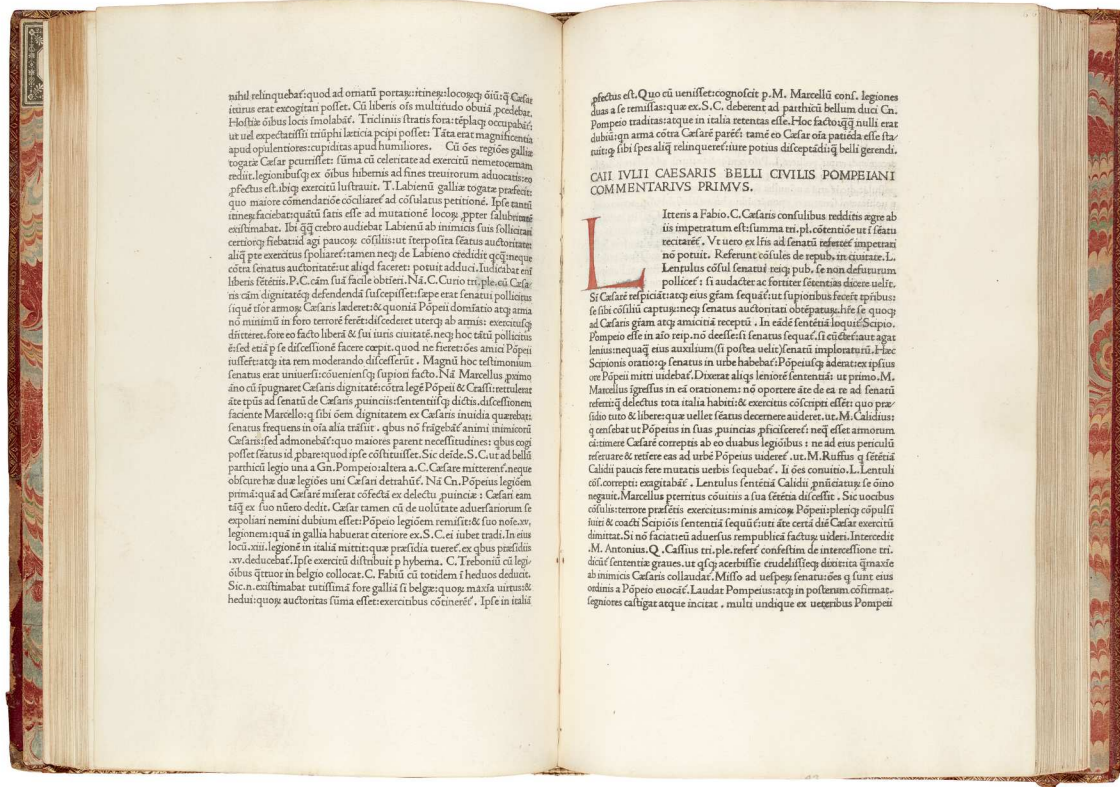
PROVENANCE

Charles Maria Kaufmann of Frankfurt, bookplate and inscription dated Rome

£ 2,000-3,000 € 2,300-3,450



55



56

56

Caesar, Gaius Julius

Commentarii. Venice: Nicolaus Jenson, 1471

Median folio (330 x 222mm.), 145 leaves (of 148), [a-b¹⁰ c-e⁸ f-i¹⁰ k-m⁸ n¹⁰ o⁸ p¹⁰ q¹²], 39 lines, roman type, 6-line initials in red, early annotations (washed), eighteenth-century Harleian-style red morocco gilt by Christopher Chapman, spine gilt in compartments, gilt edges, lacking [q]1 and both blank leaves, first half of book stained at upper corner, binding somewhat worn, joints cracked, edge of upper cover slightly defective

A very well-travelled book with extensive provenance. This is the second edition of Caesar, after the *editio princeps* printed by Sweynheym and Pannartz in 1469, edited by Joannes Andreae. Jenson's editor has not been identified.

LITERATURE

Goff C17; H 4213; BMC v 169; Bod-inc C-005; GW 5864

PROVENANCE

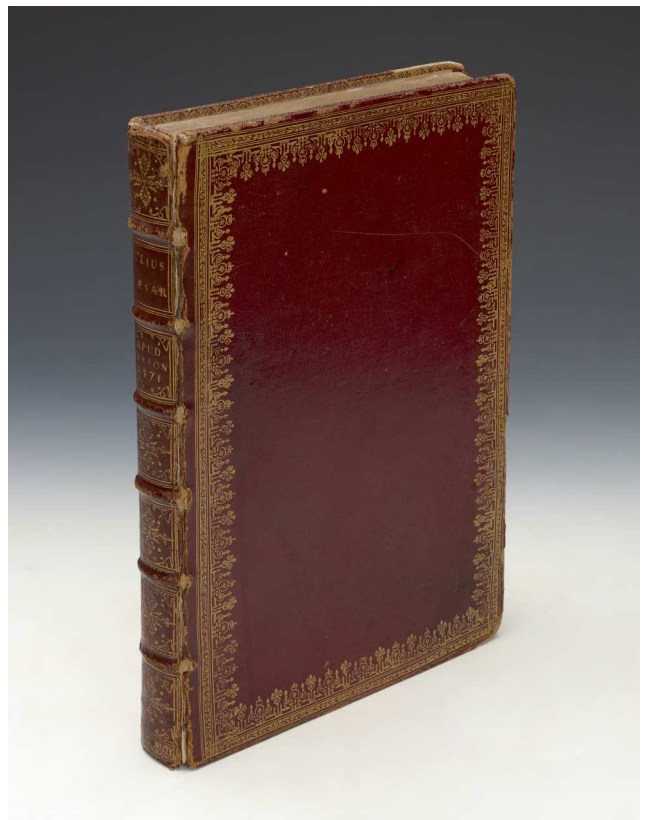
[Matthias Röver (philologist, 1719-1803), sale, Bibliotheca Roveriana, Leiden, Haak, 1806, bought by]; Carel Gerard Hultman (1752-1820), sale, H. Palier and sons, 's Hertogenbosch, 9 July 1821, lot 70, with sale bookplate and his bibliographical notes in French on flyleaf; Count Jan Pieter van Suchtelen (1751-1836), armorial bookplate, his library bought by; the Royal Library of St Petersburg, ink stamp on first 2 leaves, and printed shelf label on inside front cover, sale of the Tsarkoe Selo library, Gilhofer & Ranschberg, Luzern, June 1933, lot 311 [unsold; obtained by Jean Bannier, Paris, sold to]; Eduardo J. Bullrich, morocco booklabel, and his typed note in French attached to flyleaf, sale, Sotheby's, 17 March 1952, lot 97, £52, to; W.A. Foyle, morocco booklabel, sale, Christie's, 11 July 2000, lot 144

£ 15,000-20,000 € 17,100-22,800

perfectus est. Quo cum uenisset cognoscit p. M. Marcelli conf. legiones duas a se remissasque ex S. C. debent ad partitum bellum duci. Cn. Pompeio traditasque in Italia retentas esse. Hoc factumque nulli erat dubium: amicae enim Caesaris partes: tamē ex Caesaris oīa parata esse statimque filii (sua alij) relinquere: tunc potius discedendi belli gerendi.

CAII IVLII CAESARIS BELLI CIVILIS POMPEIANI COMMENTARIUS PRIMVS.

L Interis a Fabio. C. Caesaris consiliis redditis agere ab iis imperatum est: summa in pl. cōsentire ut iis remitteretur. Ve uero ex iis ad senatū referretur: imperari nō potuit. Referunt cōsules de rebus in ciuitate. L. Lentulus cōsul senatus reip. pub. se non desinuntur pollicetur: si audacter ac fortiter sententias dicere uelit. Si Caesar respiciat: atque eius gratiam sequatur: ut supioribus fecerit: tunc ipse se sua cōsilia capere: utque senatus auctoritas obsequatur. Iste se quousq. ad Caesaris gratiam amicitia recepturū. In eadē sententia loquitur Scipio. Pompeio esse in aīo reip. nō deesse: si senatus sequatur. Si cū dicitur: agat lenius: nequaquam eius auxilium (si postea uelit) senatus imploraturū. Hec Scipionis oratio: senatus in urbe habebatur: Pompeiusq. aderat: tunc ipse quoque Pompeius mirum uidebat. Dixerat alij leniores sententias: ut primo. M. Marcellus significat in eā orationem: nō oportere de ea re ad senatū referri: delectus tota Italia habet: exercitus cōcipere effert: quo praesidio tuto & libere: quae uellet statim decernere auderet. ut. M. Calpurnius q. censebat ut Pompeius in suas puincias perliceretur: neq. esset amorum cōtinere Caesarē correptis ab eo duabus legiōibus: ne ad eius periculum referre & retinere eas ad urbe Pompeius uideret. ut. M. Ruffius q. sententia Glidii paucis fere mutatis uerbis sequebatur. I. sēs comitio. L. Lentulus cōsul. correpti exagitant. Lentulus sententia Calidii pūctiat: se sīmo negant. Marcellus peritius cōsiliis a sua sententia dēcessit. Sic uocibus cōsulis: terrore praefectis exercitus: minimis amicis. Pompeius pleneq. cōpulsus fuit & coacti Scipionis sententia sequi: cū tūc dū Caesar exercitū dimittat. Si nō faceret aduersus rem publicā factus uideri. Intercedit M. Antonius Q. Cassius ut. ple. referret consilium de intermissione tri-diciū sententiae graues. ut q. q. accedisset: caudiditque disticta q. maxie ab inimica Caesaris collaudat. Misso ad uesp. senatus: q. sunt eius ordinis a Pompeio euocati. Laudat Pompeius: atque in postremum cōfirmat. legiones calligat atque incitat. multi undique ex ueteribus Pompei



56

[illegible]

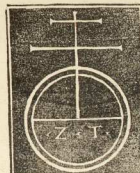
NONVS

et veterum militum manu interficiendū eū missum. Vini autē uenienti quod iama Vis uenit
eū conuoluit gigniturque et collatur ferrū quod exurit. Vngula immanis dicitur patet et nō igit
esse collat. Succlygem apellat tunc fore quod peltis i uingula emant. Pōt per accello
sundum alexandru tradidit fratri lullae et ab eū suprema regis potioni indit. Hæc na gigni
uitur tunc erat iugiter roris rorare alperet mox poteria emant. Regni nō Mar
cedonio Antipater et græciā quod inuasi. Soboles dendi interfectis obis Succlygem
quicq alexandru etiā longius cognatione contrahit. Cetero corpus eius a Ptole
my alex
andro i quo agrippus celerat. Memphim et inde paucis post annis alexandri trālla [scilicet]
uino et iugiter in memoria et nō minus honos habuit.

Hos nouem. Q. Cuius libros de rebus gestis Alexandri magni regis Macedoniam
q̄ accuratissime castigatos ab eruditissimo uro Bartholomæo merula. Impressit Ve-
netiæ Ioannes de Tridina alias Tacuinus. Anno. M. cccc. xciiii. die. xvi. Iulii.

Registrum huius operis.

| | | |
|----------------|-------------------|------------|
| a | f | l |
| Prima alba | balion erat | ponere. vi |
| Q. CVR.TII | ne occupati | di simul |
| que occurrat | nihil dixit | bant. Nec |
| incurrant | | |
| b | | |
| Q. CVR.TII | quidem | |
| litum ex | erat praelium | |
| partium | radicibus | |
| c | | |
| ille m. par | cipes militum | |
| maris | camp. (li diuinus | |
| digni exiis | prae: ps | |
| d | | |
| & manibus | capitur | |
| sum aliorum | leniam | |
| ab aliis | clamant | |
| e | | |
| ante a | k | |
| ut d. creditor | mos & | |
| uerunt | fecisse | |
| | ritulo | |



Curtius Rufus, Quintus

Historiae Alexandri Magni [edited by
Bartholomaeus Merula]. Venice: Johannes
Tacuinus, de Tridino, 17 July 1494

Chancery folio (315 x 217mm.), 68 leaves, a⁸ b-l⁶, 44 lines plus headline, roman type, 3- to 8-line initial spaces, woodcut printer's device at end, modern vellum, 2 pairs of ties, *first 2 leaves and last leaf repaired at foot, small stain on d3*

The text of these Histories of Alexander the Great survives incomplete, and it was first published by Vindelinius Spirensis in 1470 or 1471. This edition, prepared by Bartolomeo Merula who was the tutor to the Corner family and who worked on numerous texts and commentaries for Tacuinus, corrects a few but not all of the errors in the *editio princeps*.

LITERATURE

Goff C1002; HC 5885; BMC v 528; BSB-Ink C-721; Bod-inc C-497; GW 7875

PROVENANCE

"Jacobi Francisci de Amicis", inscription on title-page

£ 2,000-3,000 € 2,300-3,450

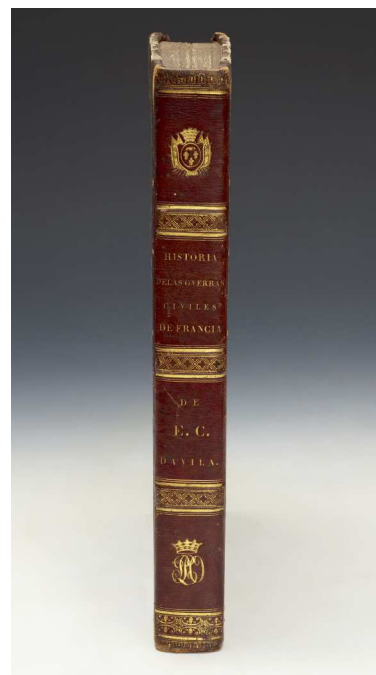
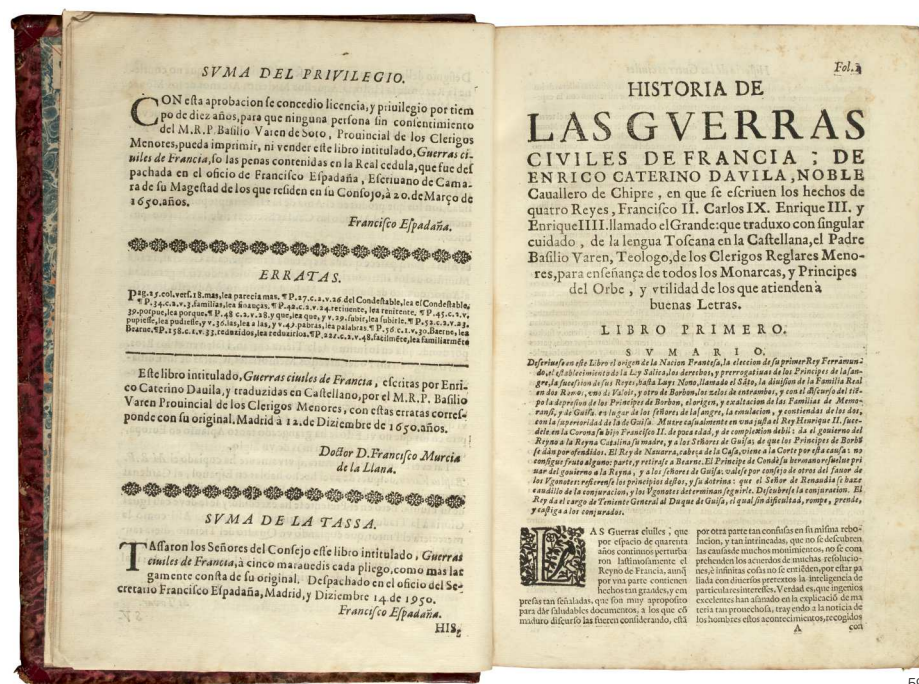
INFERNO

CANTO PRIMO DELLA PRIMA CANTICA OVERO COMEDIA DEL
DIVINO POETA FIORENTINO DANTE ALEGHIERI CAPITOLO I

EL MEZO
del camini
nostra via
Mitrovici
per una via
obscura
Chela d'incita
via era fmar
ria.

Ma p'che non è, che co' c'asta d'ora
 d'ala fida (lunga e agra) e forte
 che den per m'acra de la pupa
 Tanto era amara che poco p' morte
 ma per tr'acra del ben chio tu troi
 du d'altra co' che uoi (che uore
 non lo ben n'ide come uentrà
 che non p' m'acra de la pupa picco
 che la uoce tu a abbandona
 Ma poi che fidi app' du col gioi
 io te uertina qua la ualle
 che m'hausa d'ap' el cor cosp'ito
 Guardai malò u'idi le lor
 che m'acra de la pupa p'nta
 che m'acra de la pupa p'nta
 Allora f' la pupa un poco p'nta
 che n'elago de cor m'era durata
 la nocte chio p'fai con tanta p'nta

[illegible]



58

Dante Alighieri

La Commedia [with commentary by Christophorus Landinus]. Marsilius Ficinus: Ad Dantem gratulatio [Latin & Italian]. Venice: Octavianus Scotus, 23 March 1484

Chancery folio (316 x 225mm.), 269 leaves (of 270), a¹⁰; b-z & A-H⁸ I-K⁶. 64 lines of commentary plus headline, roman type, woodcut initials, 2- and 3-line initial spaces with printed guides, woodcut printer's device in red beneath register, later crushed brown morocco, gilt edges, protective dust-jacket, lacking a¹ (preface, supplied in facsimile), o³ torn without loss but affecting text, occasional light staining, K1 damaged and repaired with slight loss, last leaf remargined, a few small wormholes at beginning and end

The second edition to contain Landino's commentary, which was reprinted several more times in the fifteenth century. This edition "is noteworthy for its typographical quality and its attentiveness to the 1481 edition... [It] makes some corrections of Dante's text and provides a denser text block" (Simon Gilson, *Reading Dante in Renaissance Italy*, 2018, p. 26).

LITERATURE

Goff D30; HC 5947; BMC V 279; Bod-inc D-013; GW 7967; Mambelli 11

£ 4,000-6,000 € 4,600-6,900

59

Davila, Enrico Caterino

Historia de las guerras civiles de Francia... traduxola... en nuestra lengua Castellana. Madrid: widow of Carlos Sanchez, 1651

folio (299 x 202mm.), full-page engraved armorial, woodcut initials, later French armorial red morocco-backed marbled boards, spine gilt with armorial in top compartment and crowned monogram in bottom compartment (Olivier 2577 fer 11), upper corner of armorial torn, v3-6 frayed at fore-edge, pp4-5 frayed at foot, binding rubbed

First Spanish edition of Davila's narrative of the civil wars that paralysed France in the late sixteenth century, and in which he fought. It was first printed in Venice in 1630 and soon translated into French, English and Spanish, as here.

LITERATURE

Palau 50279

PROVENANCE

Louis Philippe d'Orléans (1773-1850), subsequently King Louis Philippe I, arms on spine and monogram at foot of spine; Bibliothèque du roi, Neuilly, ink stamp on title-page, sale, Paris, March 1852, lot 1937

£ 1,000-1,500 € 1,150-1,750



Euclides

Chancery folio (290 x 200mm.), 136 leaves (of 138, without initial and final blanks), a¹⁰ b-r⁸, 49 lines plus headline, roman type, first heading printed in red, 4- to 8-line woodcut initials, a2 within woodcut border, marginal woodcut diagrams, later Italian vellum, spine lettered in gilt, *woodcut border shaved, r2 repaired in gutter, last leaf torn and repaired (without loss of text), binding slightly defective at foreedges*

SECOND EDITION, a close reprint of the 1482 Ratdolt first edition (and somewhat rarer), though in roman type rather than gothic, and retaining the innovative layout of marginal explanatory diagrams. “The six-hundred-odd diagrams, which were ingeniously designed for the *editio princeps*, illustrated Euclidean proofs somewhat less ‘dimly’ than had been done in many hand-copied books. Printed diagrams endowed the *Elements* with a clarity and uniformity that they had not possessed before. Is it too fanciful to suggest that Euclid was associated, thereafter, less with Latin verbiage and more with triangles, circles and squares?” (E. Eisenstein, *The Printing Press as an Agent of Change*, Cambridge, 1979, p. 588).

Ratdolt's version of Euclid was the medieval version of Campanus of Novara, based on the Latin translation of Adelard of Bath. The earliest surviving manuscript of this version dates to 1259; "the *additiones* Campanus made to his basic Euclidean text are particularly notable. With an eye to making the *Elements* as self-contained as possible, he devoted considerable care to the elucidation and discussion of what he felt to be obscure and debatable points. He also attempted to work Euclid more into the current of thirteenth-century mathematics by relating the *Elements* to, and even supplementing it with, material drawn from the *Arithmetica* of Jordanus de Nemore" (DSB iv, p.446).

Leonardus Achates from Basel was the first printer in Vicenza, where he began work in 1474 after printing in nearby Sant'Orso and Padua. It is one of two books he is known to have printed in association with Guilielmus de Papia.

LITERATURE

Goff E114; HC 6694; BMC vii 1033; BSB-Ink E-107; Bod-inc E-037;
GW 9429; Klebs 383.2; Steck II.5; Thomas-Stanford 2

£ 40,000-60,000 € 45,600-68,500





61

61

Ferreries, Vincentius

Sermones de tempore et de sanctis. Cologne: [Heinrich Quentell], 1487

2 parts (of 3) in one volume, Chancery folio (287 x 207mm.), pars hiemalis: 211 leaves (of 212), A-C⁸ D⁶ E-F⁸ G⁶ H-K⁸ L⁶ M-P⁸ Q⁶ R-X⁸ Y⁶ Z-aa⁸ bb-cc⁶ dd⁸ [ee¹⁰]; Sermones de sanctis: 138 leaves, a-e⁸ f⁶ g-h⁸ i-o⁶ p-q⁶ r-s⁸ ¶⁶, double column, 53-54 lines plus headline, gothic type, 17- to 18-line initials in red and blue, 4-line initials in red or blue, red and blue paraps, early annotations in different hands, modern calf over (old?) wooden boards retaining most of the covers of a contemporary German stamped calf binding (Kyriass 104, a Leipzig binding, Laubstaub frei I), 2 clasps (the same catchplates as shown in Kyriass plate 212), some deckle edges, title lettered across head of textblock, lacking first leaf of first part, a few marginal wormholes, P6-7 of part 1 slightly stained, title-page of second part torn at foot

Vincent Ferrer's sermons were published in three parts; this volume contains the winter section and the section on saints, but does not have the summer section.

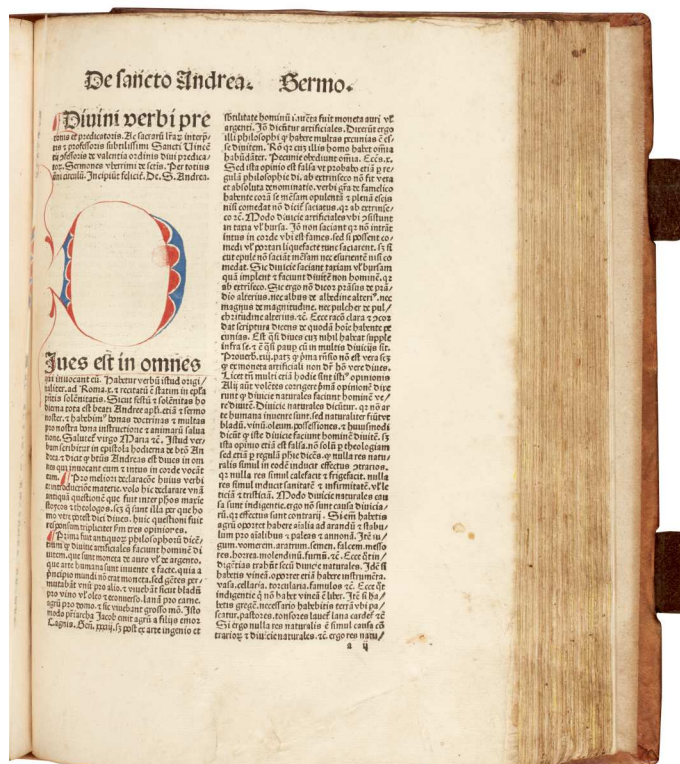
LITERATURE

all 3 parts: Goff F130; H 7002; BSB-Ink F-86; GW 9836; part 1 only: BMC i 271

PROVENANCE

Ex libris Fratris Dominici [—], inscription on first leaf; Litomerice (Bohemia), ink library stamp on second title-page

£ 3,000-4,000 € 3,450-4,600



62

Ficinus, Marsilius

De vita libri tres (De triplici vita). [Basel: Johann Amerbach, not after 1498]

4to (203 x 150mm.), 100 leaves, a-l⁸ m-n⁶, 35 lines plus headline, roman type, 3- to 6-line initial spaces, numerous early annotations (some in red ink in an attractive hand), old half calf over wooden boards in imitation of a contemporary binding, uncut, quire a misbound, some wormholes in text and binding, calf rubbed

This is one of several fifteenth-century editions, following the first of 1489. Ficino's spiritual work comprises three sections, on healthy living, on long life, and on obtaining a life in accord with the heavens, the last of which drew negative attention from the Church authorities for containing heretical themes.

LITERATURE

Goff F160; HC 7063; BMC iii 759; BSB-Ink F-117; GW 9885; Klebs 397.4

£ 4,000-6,000 € 4,600-6,900



64

64

Gregorius I

A volume of 5 tracts mostly printed by Michael Furter in Basel, comprising:

Homiliae super Ezechielem. [Basel: Michael Furter], 1496, 102 leaves, A–Q^{8.4} R⁶, double column, 47 lines plus headline, gothic type, 4- to 9-line initial spaces [Goff G425; HC 7946; BMC iii 784; BSB-Ink G-313; Bod-inc G-216; GW 11427]

Dialogorum libri quattuor. Basel: Michael Furter, 1496, 58 leaves, a⁸ b–g^{8.4} h⁸ j⁶, double column, 47 lines plus headline, gothic type, 3- to 6-line initial spaces [Goff G407; HC 7966; BMC iii 784; BSB-Ink G-300; Bod-inc G-200; GW 11403]

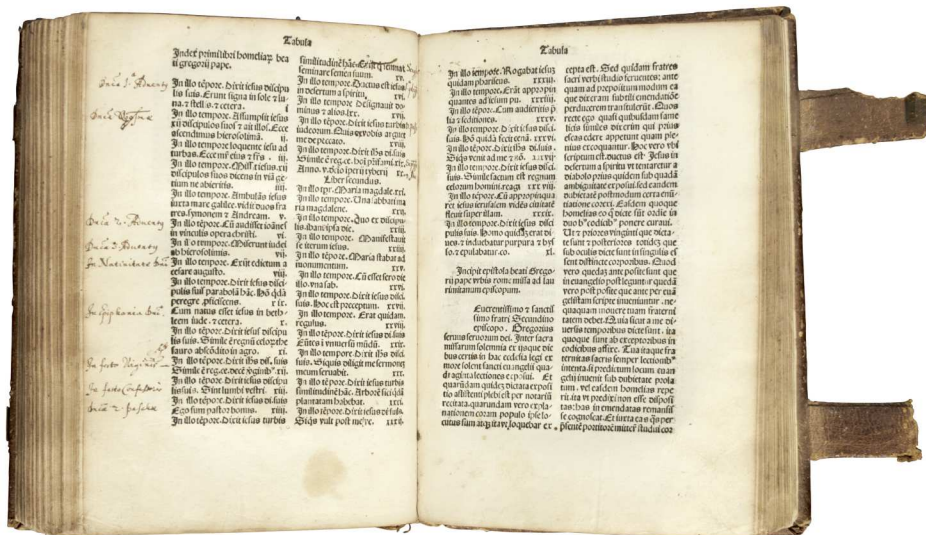
Pastorale, sive Regula pastoralis. Basel: [Michael Furter], 15 February 1496, 42 leaves, A–F^{8.4} G⁶, double column, 47 lines plus headline, gothic type, 3- to 7-line initial spaces [Goff G441; H 7988; BMC iii 783; BSB-Ink G-328; Bod-inc G-228; GW 11447]

Commentum super Cantica canticorum. Basel: [Michael Furter], 13 March 1496, 22 leaves, a⁸ b–c⁴ d⁶, double column, 47 lines plus headline, gothic type, 3- to 7-line initial spaces [Goff G395; HC 7938; BMC iii 783; BSB-Ink G-307; Bod-inc G-207; GW 11415]

Homiliae super Evangelii. Venice: Peregrinus de Pasqualibus, Bononiensis, 14 March 1493, 110 leaves, [*] aa–nn⁸ oo⁴, [Goff G421; HC(Add) 7951; BMC v 392; BSB-Ink G-311; Bod-inc G-212; GW 11422]

5 works in one volume, 4to (217 x 155mm.), contemporary German blind-stamped pigskin over wooden boards by Johannes Rucker (Kyriss 62; active in southern Germany, c. 1477–1513), 2 clasps, paper lettering-piece on spine, modern folding box, some worming throughout (affecting text at end), lacking both catches, binding slightly wormed and rubbed

The four tracts printed by Furter are often found bound together and were presumably offered for sale as a group as well as separately.



64

PROVENANCE

Tachov (western Bohemia), convent of Reformed Franciscans of Mary Magdalene and Elizabeth, inscriptions on first title-page and A2

£ 4,000-6,000 € 4,600-6,900

65

Gregorius IX

Decretales cum glossa Bernardi Parmensis.

Venice: Thomas de Blavis, de Alexandria, 22 December 1486

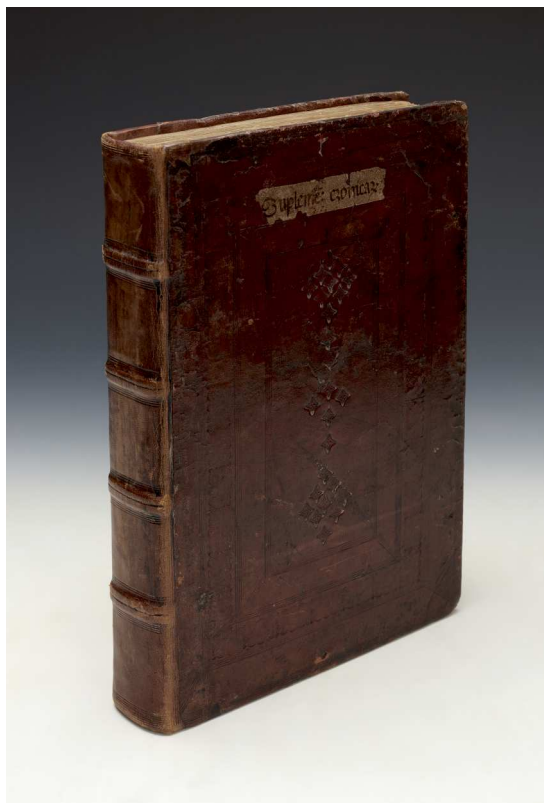
4to (232 x 175mm.), 420 leaves, a–z⁸ j⁸ R⁸ A–Z⁸ aa–bb⁸ cc¹², double column, 63 lines of commentary, gothic type, printed in red and black, 2- to 5-line initial spaces (some filled in blue), woodcut device printed in red beneath register, extensive manuscript notes on first leaf, manuscript headlines, later vellum, first 3 leaves repaired at foreedge with slight loss of text, occasional light damp-staining, spine wormed, boards slightly warped

LITERATURE

Goff G463; HC 8021; BMC v 318; BSB-Ink G-349; GW 11476

£ 2,000-3,000 € 2,300-3,450

57



69

68

Jacobus de Theramo

Consolatio peccatorum, seu Processus Belial.
[Cologne: Printer of Augustinus, 'De fide', about 1473]

Chancery folio (285 x 196mm.), 96 leaves, [a–h¹⁰ i–k⁸], double column, 36 lines, gothic type, 3- and 4-line initials in red, first 6-line initial in blue with red penwork decoration, red initial strokes, a line of text added in manuscript to foot of [b]2, nineteenth-century half vellum, nineteenth-century English manuscript note about the book on flyleaf, *slight water-damage to head with some leaves in quire e repaired at head, last 10 leaves slightly damaged and repaired at edges, last leaf laid down*

Jacobus de Theramo's *Consolation of sinners* was a popular text, appearing in many editions in different languages (some illustrated) from its first printing in German in 1464; the Latin text was first printed in Augsburg in 1472. It comprises a law suit between the Devil and Jesus about the redemption of Man, in which Jesus wins but the Devil is allowed to take the damned at the Last Judgement.

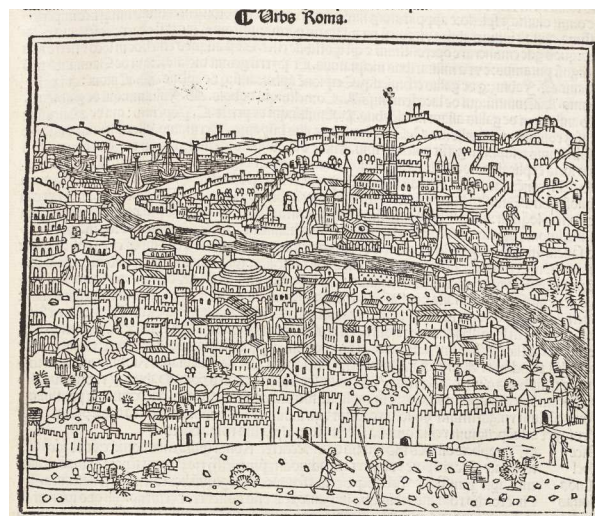
LITERATURE

Goff J65; C 5786; BMC i 233; BSB-Ink I-52; GW M11045

PROVENANCE

H. Legel, booklabel

£ 5,000-7,000 € 5,700-8,000



69

69

Jacobus Philippus de Bergamo

Supplementum chronicarum. Venice: Bernardinus Rizus, Novariensis, 15 February 1492/93

Chancery folio (312 x 210mm.), 270 leaves, a¹⁰ b–z⁸ j⁸ R⁸ A–F⁸ A–B⁶, 60 lines plus headline, gothic type, 3- to 12-line initial spaces with printed guides, some woodcut initials, woodcut illustrations, first 2 pages within the same woodcut border, woodcut printer's device below register, contemporary Italian stamped calf over pasteboard, paper lettering-piece at head of upper cover, *first two quires repaired at fore-edge with small sections of woodcut borders replaced in facsimile, some marginal damp-staining and repairs, last 2 leaves repaired at fore-edge (just touching text), rebacked and repaired at edges*

This influential chronicle of world history was first published in 1483 (without woodcuts). The numerous woodcuts were previously used for the 1490 edition by Rizus (Sander 917); the popularity of this work is shown by the appearance of 3 editions in 2 years by Rizus alone, and by its numerous imitators, including Hartmann Schedel (see lot 159) and Jan van Naaldwijk. As with the printing of Schedel's chronicle, many of the town views are imaginary and repeated rather than realistic. The book was updated regularly, both by the author and (after his death in 1520) later publishers; this edition goes up to the year 1490, the final entry relating the death of Matthias Corvinus.

LITERATURE

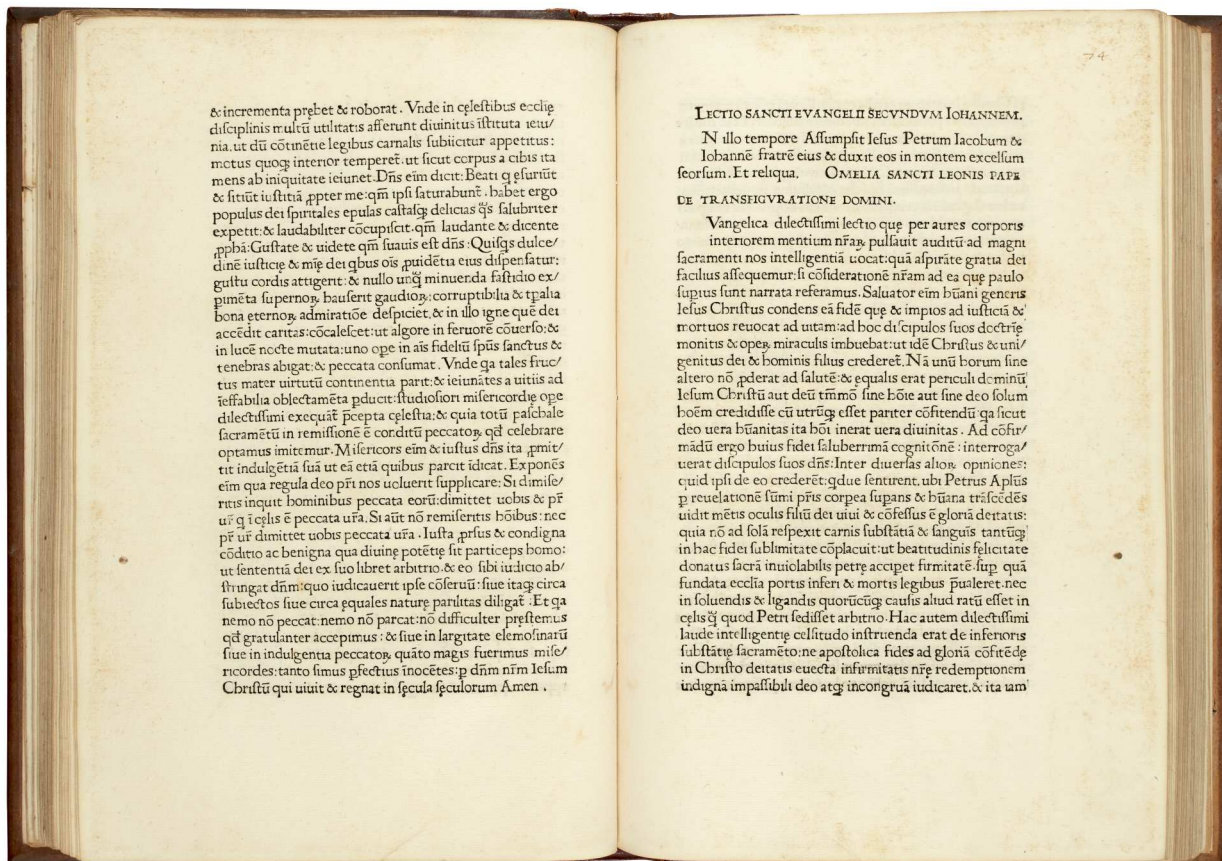
Goff J212; HC 2809; BMC v 404; BSB-Ink I-125; Bod-inc J-091; GW M10980; Sander 919

PROVENANCE

Cistercian monastery of BMV, S. Crux (i.e. Heiligenkreuz, Austria), "catalogo inscriptus no. 1", seventeenth-century inscription on title-page and later library stamp, and bookplate with title and shelf-marks (they also owned another edition of this work; see von Arnim 187)

£ 7,000-10,000 € 8,000-11,400





71

70

Joanna the Mad and Charles V

Privilege of exemption from taxes for the town of Porcuna. *Granada, 11 February 1518*

folio (325 x 220mm.), 30, [2 (blank)] ff., manuscript on vellum, first leaf with an illuminated border incorporating real and mythical animals with the royal arms at foot and a picture of the Virgin and Child within the first initial, some manuscript foliation retained at foot, bound as a single quire with thick coloured silk thread, without covers, *slightly water-stained at head, silk thread defective*

Porcuna, in Andalucía, was in the possession of the Order of Calatrava, though by the time of this privilege, the Order itself had been incorporated into the Crown's property. Charles had become joint ruler with his mother Joanna in 1516, when he was just 16 years of age.

£ 2,000-3,000 € 2,300-3,450

71

Leo I

Sermones [edited by Johannes Andreas, bishop of Aleria]. Johannes Andreas. *Symbolum Nicaenum. Testimonia quod Jesus semper verus sit deus et verus homo. [Rome: Johannes Philippus de Lignamine, before 21 September 1470]*

LECTIO SANCTI EVANGELII SECVNDVM IOHANNEM.

N illo tempore Assumpsit Iesus Petrum Iacobum & Iohannē fratres eius & duxit eos in montem excellētem scorum. Et reliqua. OMELIA SANCTI LEONIS PAPAE

DE TRANSFIGVRATIONE DOMINI.

Vangelica dilectissimi lectio que per aures corporis interiorē mentium nr̄a, pullauit auditū ad magni sacramenti nos intelligentiā uocat: quā aspirāte gratia dei facilius assequemur: si cōsiderationē nr̄am ad ea que paulo superius sunt narrata referamus. Saluator enim hūani generis Iesus Christus condens ea fidē que & impios ad iusticiā & mortuos reuocat ad uitā: ad hoc dīcipulos suos doctrinē monitis & opē, miraculis imbuebat: ut idē Christus & unigenitus dei & hominis filius crederet. Nā unū horum sine altero nō pderat ad salutē: & equalis erat periculi de minū Iesum Christū aut deū timō sine hōie aut sine deo solum hōiem credidisse cū utrūq; esset panter cōfitendū qā sicut deo uera hūanitas ita hōi inerat uera diuinitas. Ad cōfirmandū ergo huius fidei saluberrimā cōgnitiōē: interrogauerat discipulos suos dñs: Inter diuerlas aliorū opīniones: quid ipsi de eo crederēt: quā sententia ubi Petrus Aplūs p reuelationē sumi p̄ris corpea supans & hūana trāscēdēs uidit mētis oculis filiū dei uiuī & cōfessus ē gloriā deitatus: quia nō ad solā respexit carnis substantiā & sanguis tantūq; in hac fidei sublimitate cōplacuit: ut beatitudinis felicitate donatus sacrā inuicibilis petrē accepit firmitatē sup quā fundata ecclia portis inferi & mortis legibus pualeret: nec in soluendis & ligandis quorūcūq; casus aliud ratū esset in cēlis q̄ quod Petri sedisset arbitrio. Hac autem dilectissimi laude intelligentē celsitudo instrueda erat de infernorum substantiē sacramēto: ne apostolica fides ad gloriā cōfiteēde in Christo deitatus euecta infirmitatis nr̄e redemptionem indignā impassibili deo atq; incongruā iudicaret. & ita uam

Chancery folio (312 x 205mm.), 159 leaves (of 160, without final blank), [*4 a–h¹⁰ j⁸ k–o¹⁰ p⁸ q¹⁰], 35 lines, roman type, 2- to 6-line initial spaces, later half dark red morocco over wooden boards, in morocco-backed folding box, *small wormhole in outer margin, occasional light foxing, slight damp-staining at end, joints slightly rubbed*

This is now considered the FIRST EDITION of the sermons of Pope Leo I (c. 400-461); it was quickly reprinted by Sweynheym and Pannartz later the same year. Lignamine was the first native Italian to finance a printing press, though he is thought to have worked in more of an entrepreneurial capacity and in association with other contemporary printers in Rome (Piero Scapecchi, "An example of printer's copy use in Rome, 1470" and "Johannes Philippus de Lignamine and two untraced editions", *The Library*, sixth series, 12 (1990), pp. 50-52 and 53-55).

Johannes Andreas is well-known for his editorial work and prefaces for books printed by Sweynheym and Pannartz, but the redating of these two editions of Leo I prove that he was also working for Lignamine.

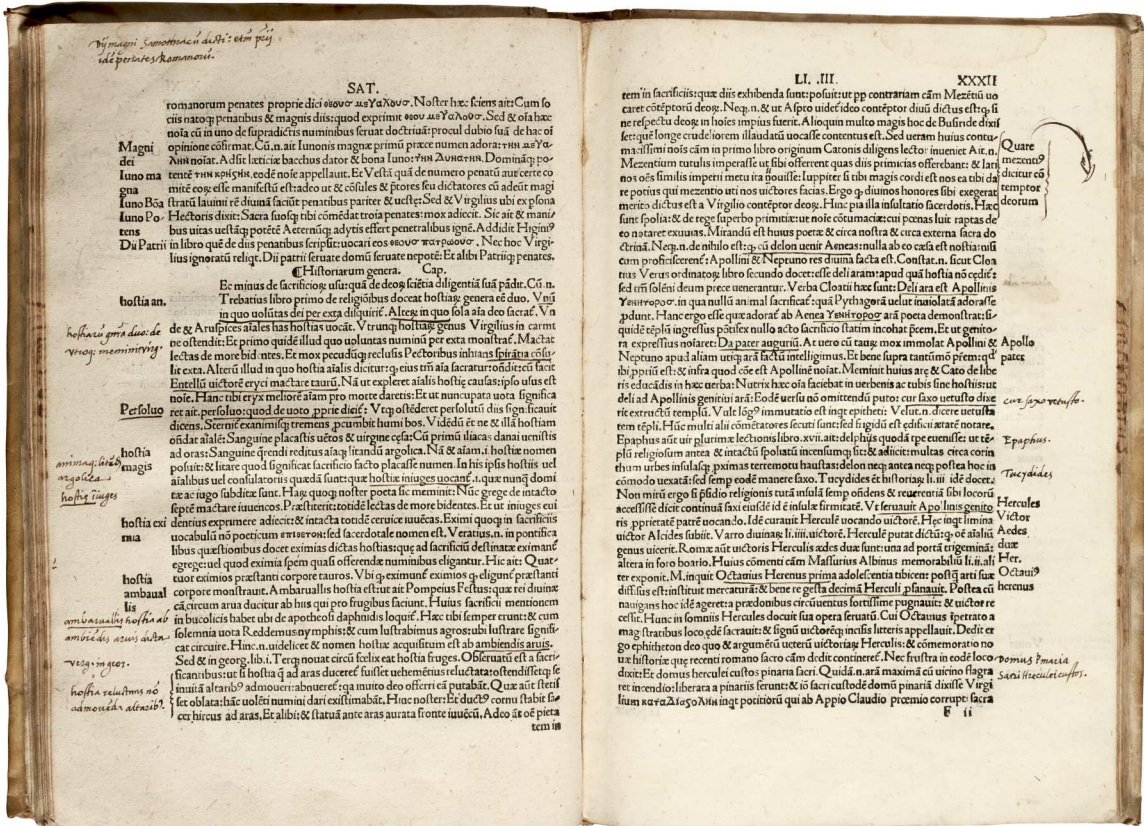
LITERATURE

Goff L131; HC 10010; BMC iv 29; BSB-Ink L-99; Bod-inc L-063; GW M17804

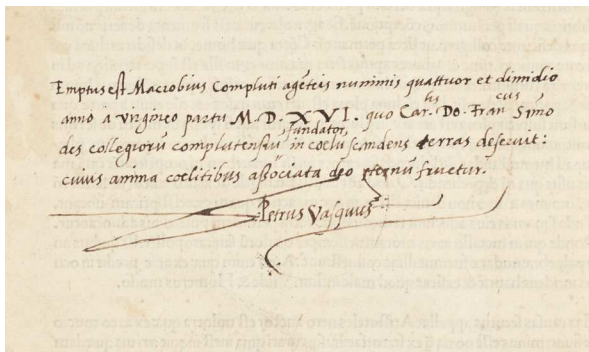
PROVENANCE

Francesco Raimondi Adami (1711-1792), of Pisa, stamp on title-page; sale, Sotheby's, 16 November 2006, lot 4

£ 5,000-7,000 € 5,700-8,000



72



72

72

Macrobius, Aurelius Theodosius

In Somnium Scipionis expositio. Saturnalia.
Venice: Philippus Pincius, 29 October 1500

Chancery folio (313 x 213mm.), 122 leaves, a-f A-N⁶ O⁸, 45 lines plus headline, roman type with some sections in Greek, one white-on-black woodcut initial, 3- to 9-line initial spaces (some with printed guides), woodcut diagrams, woodcut map, early annotations in a fine humanist hand, old reused vellum with printed waste in binding, occasional light foxing or browning, a few small marginal tears

The woodcut map was copied (inaccurately) from the 1483 Brescia edition of Macrobius, so east and west have been reversed and some of the names have been omitted.

LITERATURE

Goff M13; HC 10430; BMC v 499; BSB-Ink M-5; Bod-inc M-005; GW M19705; Campbell, *Earliest Printed Maps* 90; Klebs 638.5; Sander 4075

PROVENANCE

Petrus Vasques (Vasquez), inscription on rear flyleaf, stating that he bought this book for 4 and a half *nummi* in Alcalá in 1516, the year in which the founder of the Complutensian College, Cardinal Francisco Ximenes, died (though he died in 1517)

£ 3,000-4,000 € 3,450-4,600

62

SOTHEBY'S



74

74

Orosius, Paulus

Historiae adversus paganos. Augsburg: Johann Schüssler, [about 7 June] 1471

Chancery folio (308 x 210mm.), 121 leaves (of 133), [*6+1 a-m¹⁰ n⁶], 6-line initial in blue with red penwork decoration, 2- to 6-line initial spaces, a few leaves rubricated, 9 leaves of contemporary manuscript at start containing the register (by a south German or Austrian scribe), early annotations throughout, a leaf of manuscript notes on final blank, contemporary Austrian(?) pigskin over wooden boards (a remboitage?), decorated to a leafy pattern with a *kopfstempel* (plausibly Kyriass 154, active 1473-1497), 2 later clasps in period style, lacking first quire (supplied in contemporary manuscript) and c4-6 (supplied in old photocopy) and n5-6 (blanks), rebaked reusing an old vellum spine covering, later board liners, lacking original catchplates

FIRST EDITION of Orosius's history of the world to the year 417 AD, based on Justin, Eusebius and Jerome. Orosius, a Christian apologist and student of St Augustine, sought to demonstrate that the troubles of his time were not caused by the advent of Christianity. The influence of the *Historiae* can be seen in the fact that Dante cited Orosius as one of four classical prose authors, the others being Livy, Pliny and Frontinus, whose style should be imitated by the aspiring poet.

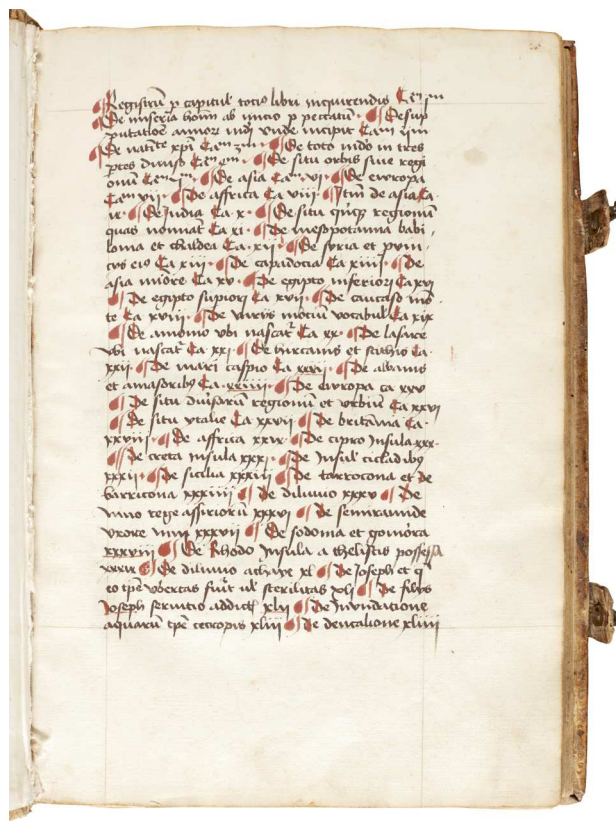
LITERATURE

Goff O96; H 12101; BMC ii 328; BSB-Ink O-81; Bod-inc O-26; GW M28416

£ 10,000-15,000 € 11,400-17,100

64

SOTHEBY'S



74

75

Orosius, Paulus

Historiae adversus paganos [edited by Aeneas Vulpes]. Venice: Christophorus de Pensis, de Mandello, for Octavianus Scotus, 18 July 1499

Chancery folio (300 x 211mm.), 72 leaves, a-m⁶, 45 lines plus headline, roman type, 3- to 9-line white on black woodcut initials and a few initial spaces, later vellum, e2-5 loose, ink stain on e5, a few small wormholes at end, vellum slightly warped

For the first edition of 1471, see lot 74. Aeneas Vulpes (Enea Volpe), the editor, was the prior of the monastery of the Holy Cross in Vicenza, where his version of the text was first printed in about 1475 (Goff O97).

LITERATURE

Goff O100; HC 12103; BMC v 473; BSB-Ink O-85; Bod-inc O-030; GW M28410

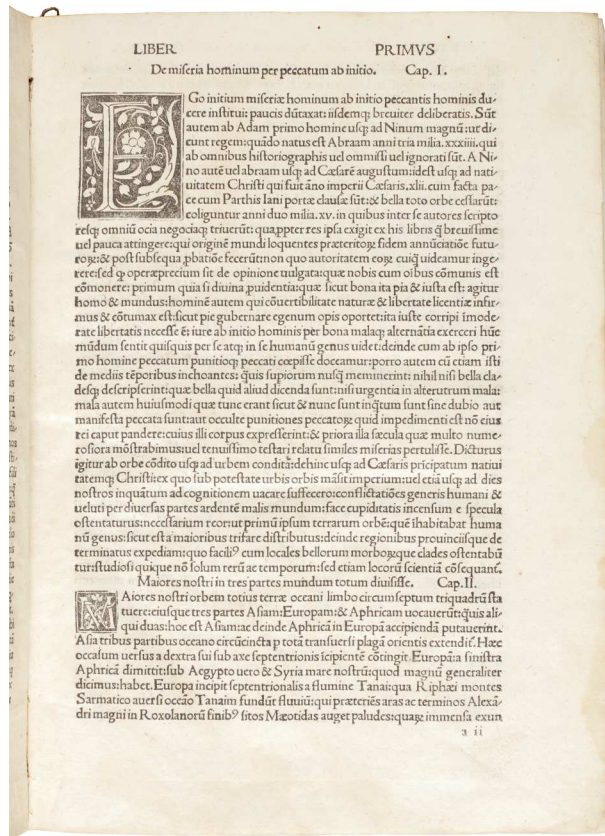
£ 1,500-2,000 € 1,750-2,300



76



76



75

76

Philip II

Carta executoria de hidalguia a pedimento de Juan de Maqueda Balderrama. *Granada, 7 March 1589*

folio (305 x 205mm.), [2 (blank)], 71, [1 (ruled but blank)] ff., illuminated manuscript on vellum written by S.° Barela (signed at end), three full-page illuminations containing the Virgin and Child with Philip II kneeling at her feet, a full-page picture of the Crucifixion, and the arms of Philip II, small portrait of Philip II towards end, all with red silk guards, modern calf binding retaining most of the original calf covering with gilt plateresque decoration, yellow and orange silk ties, printed fragments from original binding retained in plastic sleeve, *first 2 blank leaves wormed and repaired, last few leaves wormed, slight rubbing to illuminations, one silk tie split, lacking lead seal*

Juan de Maqueda Balderrama (or Valderrama), from Seville, was born around 1550 and became an officer of the Inquisition in 1579; this is his grant of nobility. The binding is very similar to others produced in the Granada chancery (see *Exposicion de encuadernaciones españolas*, plate XXIX, with the same border and the same shell, lion's head and corner stamps).

£ 5,000-7,000 € 5,700-8,000



77

77

Plutarchus

Vitae illustrium virorum. Sextus Rufus: De historia Romana. Venice: Bartholomaeus de Zanis, 8 June 1496

2 parts in one volume, Chancery folio (302 x 198mm.), 144 and 146 leaves, a-r⁸ s¹⁰; A-S⁸, 62 lines plus headline, roman type, a2 with a woodcut illustration and border, woodcut initials, early annotations, later vellum reusing a leaf from a liturgical manuscript, repairs to first leaf, a2 repaired at foot, occasional light damp-staining or foxing, a few wormholes at end

Plutarch's *Parallel Lives* were first printed in Rome in 1470, a compilation of various translations by Guarino Guarini and others, edited by Giovanni Andrea de Bussi; the Greek original was not printed until 1517.

The woodcut on a2 depicts Theseus and the Minotaur, and is generally attributed to the Pico Master.

LITERATURE

Goff P834; HC 13130; BMC v 432; BSB-Ink P-628; Bod-inc P-393; GW M34488; Sander 5782

£ 2,000-3,000 € 2,300-3,450



78

78

Santoro, Juan Basilio

Prado espiritual. Burgos: Filippo Giunta, 1588

folio (294 x 195mm.), woodcut arms of Spain on title-page, woodcut initials, contemporary stamped Spanish calf over wooden boards, with a crowned lion and a fleuron tool stamped in black, marks from a chaining staple at head of upper cover, traces of metal corners, fore-edge with the title lettered within a cartouche, the letters VVD and a stag above the title, title-page washed and browned with a few small holes at foot from the erasure of an inscription, some light browning or foxing, rebaked retaining most of original spine, binding slightly stained, lacking both clasps, fore-edge title slightly faded

Santoro's compilation of extracts from early Church writers was first published in Saragossa in 1578. This volume contains just the first three books (of six); the second volume was published in 1580.

LITERATURE

Palau 300502; IB 60474

£ 1,000-1,500 € 1,150-1,750



Seneca, Lucius Annaeus

Opera philosophica. Epistolae [edited by Blasius Romerus]. Treviso: Bernardus de Colonia, 1478

Median folio (325 x 221mm.), 213 leaves (of 214, without final blank), a¹⁰ b–h⁸ i¹⁰ k–l⁸ m¹⁰ n–z⁸ aa–bb⁸, 53 lines, gothic type, start of text with 10-line illuminated initial with leafy marginal extensions (southern German), 3- to 11-line initials in red, initial blank leaf with a page of manuscript of Quintilian on Seneca, early annotations in different hands (some in red ink), contemporary stamped south German calf over wooden boards (plausibly an Augsburg binding), two clasps, a leaf from *Epistolae et Evangelia (Plenarium)* [German] (Augsburg: Johann Bämle, 20 September 1474), used as front boardliner (though without printed foliation), modern folding box, occasional light staining, rebounded, binding rubbed, lacking both straps

Second edition of the philosophical works of Seneca, based on the 1475 Naples printing by Moravus. This is one of only two books with the name of Bernardus de Colonia, who may have worked previously for Matthias Moravus in Naples (Bernardus died in September 1478 and in his will he mentions his business connections with the Venetian printers Johannes de Colonia and Johannes Manthen). The editor, Blasius Romerus, was a Cistercian monk from Poblet (Catalonia) who also wrote on music theory and was closely associated with Moravus.

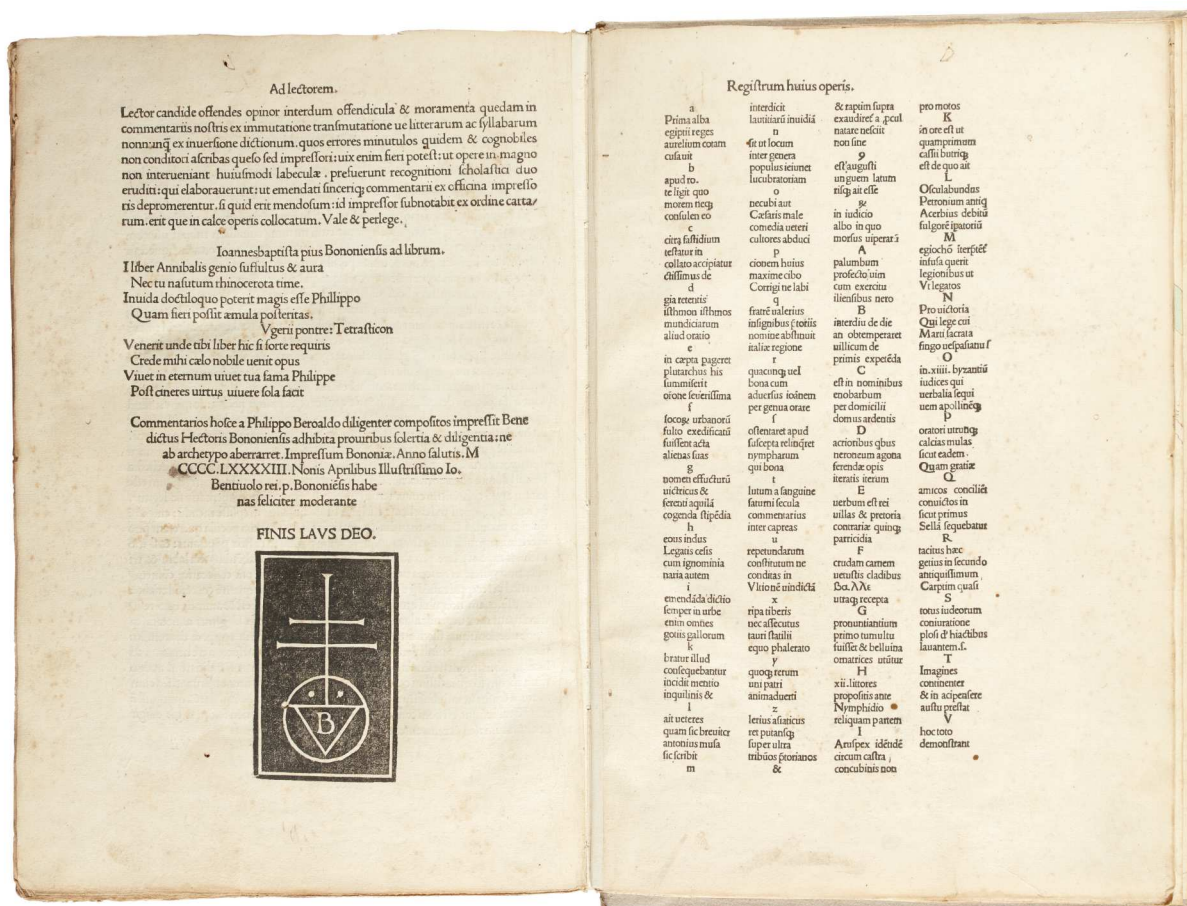
LITERATURE

Goff S369; HC 14591; BMC vi 892; BSB-Ink S-266; Bod-inc S-154; GW M41240

PROVENANCE

inscription on flyleaf dated 1492 (?), "Ex libris patris mei"; Bartholomaeus Amantius of Landsperg [am Lech], Bavaria, sixteenth-century inscription on first leaf of text; Franciscans of Bolzano, inscription at head of first leaf of text; Ned J. Nakles (1931-1999), sale, Christie's New York, 17 April 2000, lot 141

£ 20,000-30,000 € 22,800-34,200



80

80

Suetonius Tranquillus, Gaius

Vitae XII Caesarum [commentary by Philippus Beroaldus]. Philippus Beroaldus: Epistola ad Hannibalem Bentivolum; Vita Suetonii; Appendix annotamentorum; Breviarium rerum memorabilium quae in commentario insunt. Aurelius Victor: Elogium de Julio Caesare. Johannes Baptista Pius: Ad librum. Ugerius Pontremulensis: Tetrastichon. Tabula vocabulorum et historiarum et locorum. *Bologna: Benedictus Hectoris, 5 April 1493*

Chancery folio (305 x 205mm.). 333 leaves (of 334, without final blank). A⁶ a-l⁸ m⁴ n-o⁸ p⁶ q-x⁸ y⁶ z & ⁸ R⁶ A-G⁸ H-T⁶ V⁴, 56 lines of commentary plus headline, roman type, 2- and 3-line initial spaces, woodcut printer's device below colophon, modern boards, flyleaves from an old estate map ("Du pont de Remy"), a few deckle edges, stamp and inscription removed from title-page, a few small wormholes at end

The first edition of Filippo Beroaldo's extensive commentary, one of many that he wrote to accompany various classical works, which he also used for his lectures at the University of Bologna. He had a close relationship with the printer, Benedetto Faelli da Ettore, who printed many of his works and commentaries. Faelli started in the book trade as a bookseller, often in association with other printers, and this is the first recorded publication from his own workshop; he continued printing well into the sixteenth century and was Bologna's most prolific printer at the time.

LITERATURE

Goff S825; HC 15126; BMC vi 840; BSB-Ink S-617; Bod-inc S-346; GW M44198

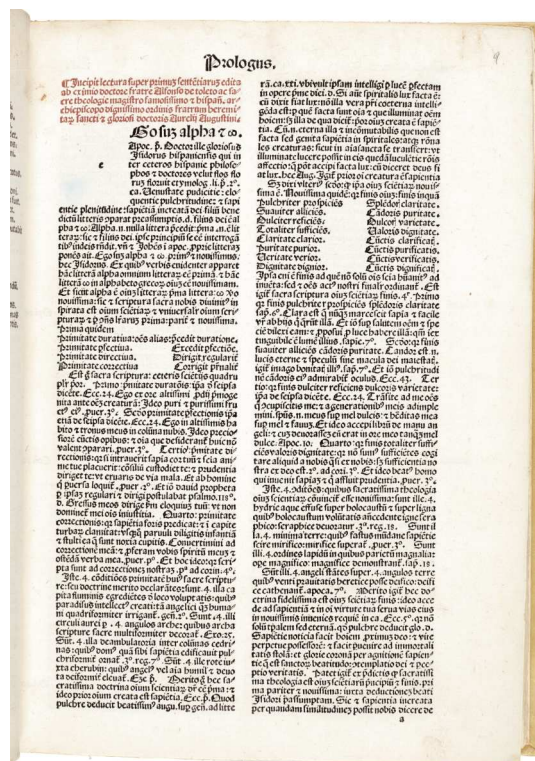
PROVENANCE

small ink stamp on title-page

£1,500-2,000 €1,750-2,300



81



82

81

Thomas Aquinas

[Opera, edited by Tommaso de Vio Caietano, with the commentary of Crisostomo Javelli]. Lyon: (Thibaud Ancelin: Barthélemy Honorat), 1581

6 parts in 4 volumes, folio (337 x 220mm.), titles printed in red and black, woodcut devices on title-pages, woodcut initials and headpieces, index bound at back of volume 1, Caietano's *opuscula omnia* bound at back of volume 2, contemporary Spanish (Alcalá?) calf over wooden boards, plateresque decoration tooled in black and blind, red edges with volume number written on fore-edge, retaining some metal corners, occasional light damp-staining or foxing, a few small wormholes, 3V5-6 in volume 3 loose, lacking clasps, some wear to bindings, some joints split, some repairs to ends of spines

There is an inscription at the start of Javelli's commentary in volume 1, stating that the text was expurgated in Alcalá on the orders of the Inquisition on 26 April 1585 by D. Garnica(?).

PROVENANCE

Don Diego Alonso de la Vega, early inscription on title-pages

£ 3,000-4,000 € 3,450-4,600

82

Vargas, Alphonsus de

Lectura super primo libro Sententiarum Petri Lombardi [edited by Thomas de Spilimbergo]. Venice: Paganinus de Paganinis, 31 October 1490

Chancery folio (275 x 195mm.), 172 leaves (of 174), aa⁸ a-v⁸ x⁶, double column, 69 lines plus headline, gothic type, incipit on a1 printed in red, 5- to 7-line initial spaces, modern vellum, lacking first leaf of text and final blank, aa2 and x4-5 damaged and repaired with slight loss of text, a few other marginal repairs or tears, tightly bound (affecting printed marginalia in gutter)

Vargas, a fourteenth-century Augustinian monk, studied Peter Lombard's *Sententiae* in Paris in the 1340s; this is the first edition of his commentary on the first book, and is considered to be indicative of Augustine's reception in the later Middle Ages.

LITERATURE

Goff V91; HC 876; BMC v 455; BSB-Ink A-455; GW M49431

£ 2,500-3,500 € 2,850-4,000

CONTINENTAL BOOKS AND MANUSCRIPTS



83

83

Abravanel, Judah [Leone Ebreo]

Dialogi d'amore. (Venice): Aldus (sons of Aldus), 1541

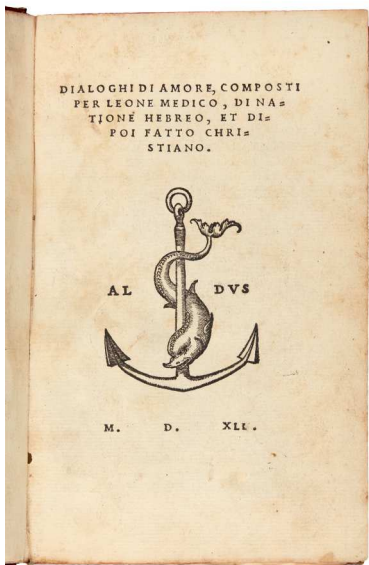
8vo (152 x 90mm.), woodcut Aldine device on title-page and final verso (otherwise blank), text in italics, eighteenth-century Italian calf, flat spine gilt, red edges, *title-page becoming detached at foot*

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

LITERATURE

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

£ 1,000-1,500 € 1,150-1,750



83

84

Accademia degli Arcadi

Rime degli Arcadi, tomo decimo. Rome: Antonio de' Rossi, 1747

4to (182 x 112mm.), half-title, woodcut device of the Arcadi on title-page, CONTEMPORARY ROMAN CALF BINDING WITH GILT STRAPWORK DECORATION AND THE ARMS OF DOGE PIETRO GRIMALDI, spine gilt in compartments, gilt edges, *occasional light staining, binding slightly defective*

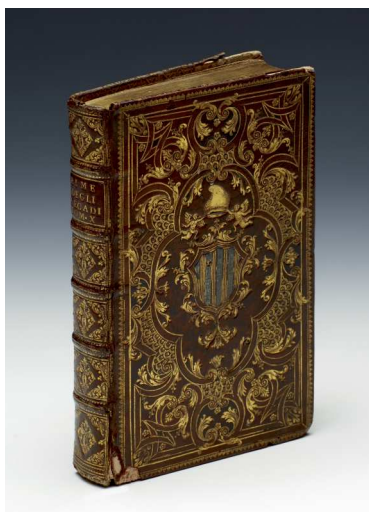
DEDICATION COPY IN A FINE ROMAN BINDING. The preface is addressed to Grimani (who is also named on the title-page) by Michel Giuseppe Morei, who presumably chose Grimani as he was known to be a poet as well. The design of the binding is almost identical to one in the British Library, Davis Gift 379, on a book dated Rome, 1742.

The verses of the members of the Roman *Accademia degli Arcadi* (Arcadian Society) were published in 14 volumes between 1716 and 1781.

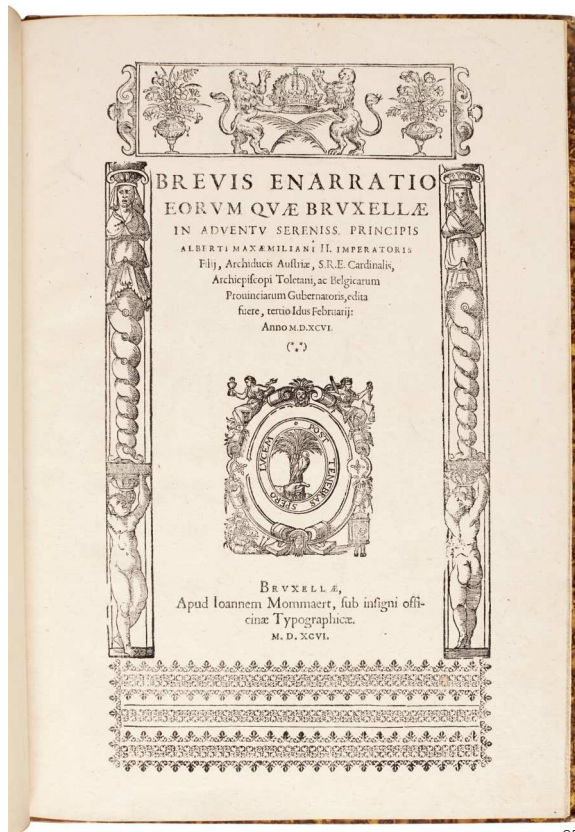
PROVENANCE

Pietro Grimani (1677-1752), doge of Venice, arms on binding; Francesco Driuzzo, inscription on flyleaf dated 1835 and on verso of half-title dated 1808

£ 800-1,000 € 950-1,150



84



85

85

PROPERTY OF A LADY

Albert, Archduke of Austria

Brevis enarratio eorum quae Bruxellae in adventu sereniss. Principis Alberti Maxaemiliani II Imperatoris filii... *Brussels: Jan Mommaert, 1596*

folio (366 x 248mm.), 8 ff., title with woodcut printer's device and within woodcut border, woodcut initials and headpieces, nineteenth-century half calf, red morocco lettering-piece on spine

RARE. This tract records the entry into Brussels on 11 February 1596 of Albert, Archduke of Austria, on his appointment as Governor General of the Spanish Netherlands.

LITERATURE

Netherlandish Books 384 (listing 3 copies, all in Belgium); not found in *Bibliographia Belgica* or Watanabe-O'Kelly & Simon

£ 500-700 € 600-800



86

86

[Alfonso XI]

Chronica del muy esclarecido... Alfonso el Onzeno. (*Valladolid: Sebastián Martínez, 1551*)

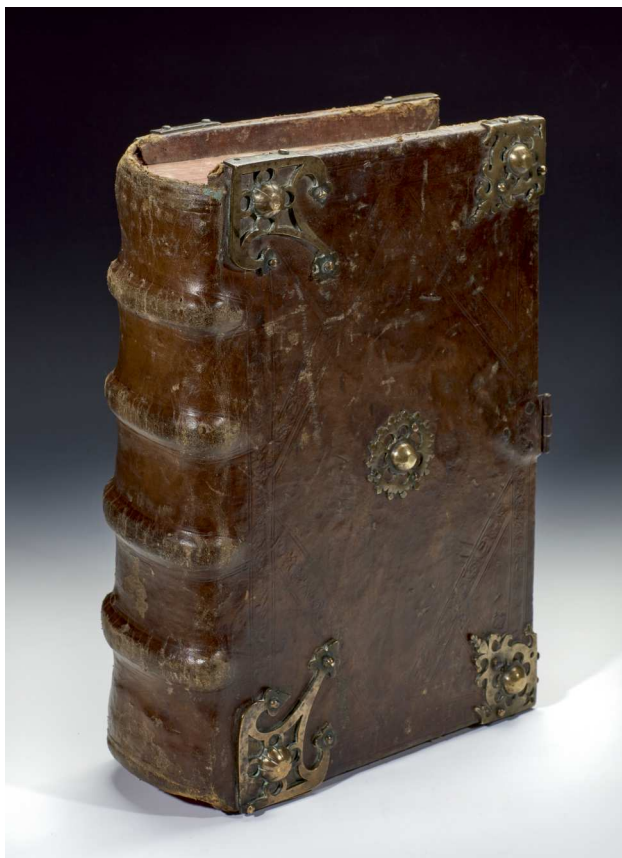
folio (264 x 184mm.), woodcut initials, woodcut border to A5v, eighteenth-century speckled calf, spine gilt in compartments, lacking title-page, A8 and Z9-10 (title and final 2 leaves provided in photocopy), cut close with some signatures or headlines cropped, large ink stain on Q7 and S5 causing some loss of text, binding repaired at edges

FIRST EDITION. The publication coincided with the future Philip II's arrival back in the Spanish capital in order to undertake the ruling of Spain; several other chronicles about his predecessors were published at this time, presumably in Philip's honour. Alfonso XI of Castile (1311-1350) became king at an early age and was known for centralising royal authority; this portrayal of him is wholly positive and must have been written by someone at his court, possibly Fernán Sánchez de Valladolid, who was Alfonso's Chancellor of the privy seal.

PROVENANCE

Palau 64896

£ 1,000-1,500 € 1,150-1,750



87



87

87

Antiphonarium

[Antiphonarium secundum Curiam Romanam... revisum ac ordinatum per fratrem Hieronymum Cribellium]. (Venice: Lucantonio Giunta, 20 September 1522)

large folio (403 x 273mm.), printed in red and black throughout, printed music, woodcut initials and illustrations (one full-page), some text on E3v replaced in manuscript, sixteenth-century Spanish calf with plateresque blind tooling over thick wooden boards, brass corner- and centre bosses and single metal clasp (attached to upper cover), red edges, lacking title-page and final blank, some marginal paper repairs (that on F1 with sewing and slightly covering text), loss of a few letters on g1, occasional light staining from candle wax, occasional light browning, r1_8 browned, K1 torn and repaired, binding slightly rubbed

A RARE ANTIPHONAL: only three copies are recorded by Censimento 16, in Faenza, Trento and Udine, and Worldcat has two entries, Oxford and Berlin. Benedetto Bordone is known to have produced woodcut illustrations for large liturgical works printed by Lucantonio Giunta around the turn of the sixteenth century. While these woodcuts are similar to those designed by Bordone, some of the cuts here are signed "Lunardus", who worked for Giunta in the 1520s. The large size typefaces were designed by Johann Emerich de Spira, who printed the earlier large format works for Giunta.

The metalwork on the binding is very similar to that on another Giunta large format liturgical work, the Gradual of 1499 (sale, Sotheby's, 28 May 2015, lot 41, also with Spanish provenance).

LITERATURE

Censimento 16 CNCE 11114 (with the wrong pagination, which should be [22], 327ff.); cf. Sander 423 (1503 Giunta Antiphonal)

£ 2,000-3,000 € 2,300-3,450



88

88

Apocalypsis Sancti Johannis

Single leaf from a block book [Schreiber's edition III]. [*The Netherlands, c. 1465-1470*]

leaf 19, folio (262 x 190mm.), printed in light brown ink on one side of the paper, woodcut text and illustrations, comprising two scenes with three captions, the text of the first starting "Hic sedet antichristus in templo salomonis", framed and glazed, tipped onto backing sheet, *margins cut close, light foxing, a few small marginal repairs*

A RARE BLOCK BOOK LEAF. The earliest block books seem to have been created as Gutenberg was at work on his printing experiments with movable type. They were predominantly produced in the Netherlands and the Rhineland around Cologne. They were books for popular consumption, containing texts such as the *Ars Moriendi*, picture Bibles and in particular the Apocalypse, all of which are visually interesting texts. This leaf contains images of the Antichrist being worshipped in the Temple of Solomon followed by the wrath of God casting him down.

The leaves of block books were usually paired; this is the left hand side of the two plates signed "k". The watermark is a gothic Y with a trefoil tail; there is a copy of the book in the Royal Library, Copenhagen (lacking 2 leaves), which has a pair

of gothic Y watermarks with a trefoil tail (similar to Briquet 9195-9197 but not identical to any of those). Allan Stevenson (in "The problem of the blockbooks", in *Blockbücher des Mittelalters*, Mainz, 1991) examines more fully the paper stocks of the Schreiber editions, and opines that the Copenhagen copy could be dated to c. 1469 on paper made at Ville-sur-Saulx.

Schreiber opines that the block book Apocalypses were copied from an exemplar of c. 1460-1465 with woodcut illustrations and manuscript captions; he remains uncertain whether editions I or III were produced first. The differences between the two editions are shown by the more clumsy engraving of this edition III and in particular the appearance of the eyes, "presque toutes des yeux de boeuf", according to Schreiber.

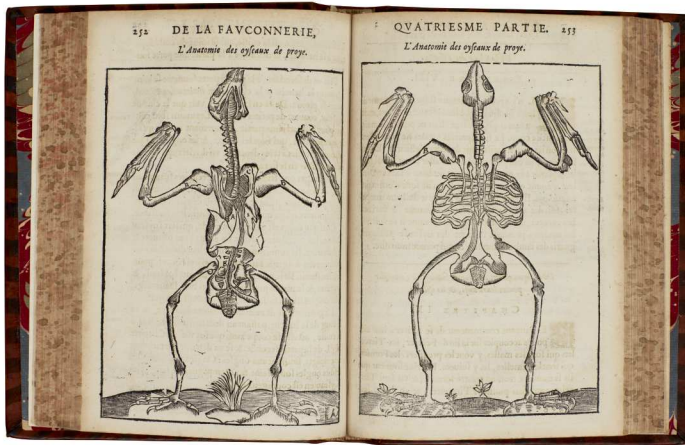
LITERATURE

BMC i 3 (IC. 40); Schreiber, *Manuel* IV, p.163 onwards

PROVENANCE

Rev. John Griffith (1806-1885), of Oxford, print collector, small ink stamp J.G. on verso (Lugt 1464), sales, Sotheby's, 9-10 May 1883 and 29 January 1886; Streck, old framing label on verso of frame (from a New York company, backing sheet now detached)

£ 15,000-20,000 € 17,100-22,800



89

89

Arcussia, Charles d'

La fauconnerie... avec des portraicts au naturel de tous les oyseaux (La fauconnerie du roy). Rouen: François Vaultier and Jacques Besongne, 1643

4to (210 x 150mm.), woodcut initials and headpieces, full-page engraved and woodcut illustrations, folding engraved plate, modern calf in period style, spine gilt in compartments with a bird stamp, cut somewhat close, small marginal repair to Yyy1

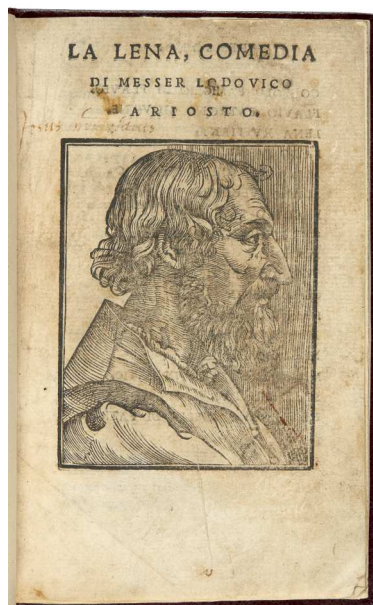
A classic manual of falconry by the Provençale nobleman d'Arcussia, which was first published in Aix in 1598.

LITERATURE

Harting, *Bibliotheca accipitraria* p.81; Nissen IVB 35

£ 1,000-1,500 € 1,150-1,750

90



90

Ariosto, Lodovico

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

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

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

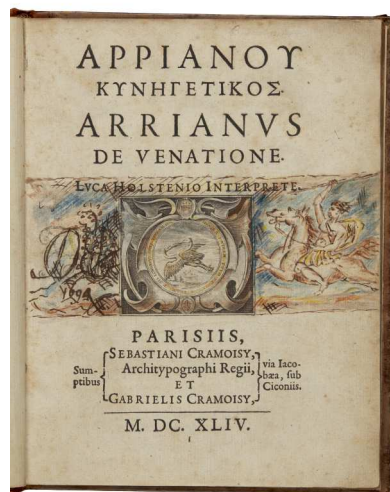
Edit 16 lists around eight editions from the 1530s, most of which use the same woodcut portrait of Ariosto, first used in the 1532 Ferrara edition of *Orlando furioso* and based on the portrait by Titian. Baldacchini states that Zoppino is the printer of this edition, which appears to be a counterfeit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

LITERATURE

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

£ 1,200-1,800 € 1,400-2,050

91



91

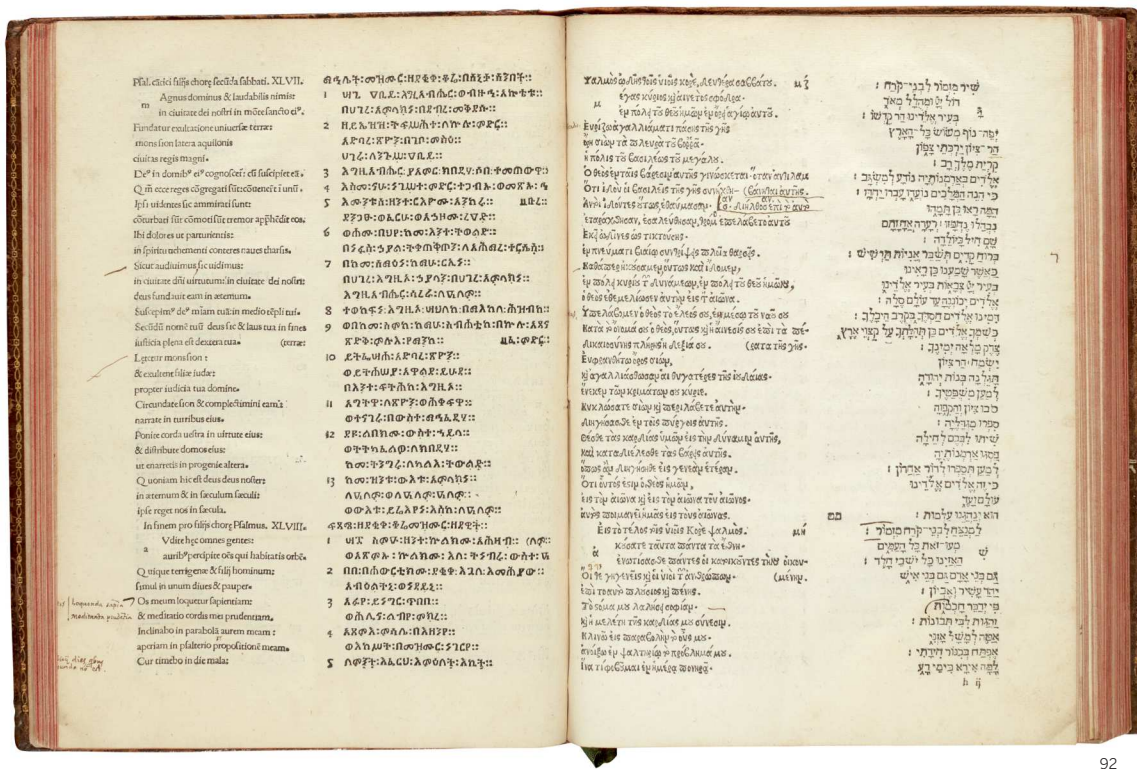
Arrianus, Flavius

De venatione [edited by Lucas Holstein]. Paris: Sébastien and Gabriel Cramoisy, 1644

4to (205 x 154mm.), parallel text in Greek and Latin, engraved device on title-page with a coloured drawing of a Classical hunter to one side of device and a monogram with the date 1694 on the other side, woodcut headpieces and initials, letter to the editor about coursing extracted from an eighteenth-century newspaper and pasted to rear flyleaves, contemporary calf binding with nineteenth-century ink drawings of two hunting dogs on upper cover and a wolf on lower cover, spine gilt in compartments with red morocco lettering-pieces, modern slipcase, upper joint repaired, lower joint cracked

EDITIO PRINCEPS of the Greek text. A note inside the volume indicates that the drawings on the binding could be the work of J.H. Downes.

£ 2,000-3,000 € 2,300-3,450



92

92

Bible. Psalter. Polyglot

Psalterium in quatuor linguis Hebraea Graeca
Chaldaea Latina [edited by Johann Potken].
Cologne: [Johann Potken and Johann Soter], 10
June 1518

Chancery folio (270 x 195mm.), title within arabesque woodcut
border, Greek, Roman, Ethiopic and Hebrew types, three
woodcut ornamental initials (Latin, Greek, Hebrew) for Psalm
1, without blank leaf & 6, some manuscript annotations in
Latin, Greek and Hebrew, late eighteenth-century English tree
calf gilt, gilt monogram stamped on covers, flat spine gilt,
red edges, green silk page marker, *lacking final quire with the
grammar of Hebrew, Greek and Ethiopic, title-page slightly
soiled and repaired in gutter, a few stains, binding slightly
rubbed, rebaked retaining most of original spine*

The editor, Johann Potken, was provost of the collegiate
church of St Georg in Cologne. His address to the reader
states that during his long years in Rome he had learned the
Ethiopic language (which he calls Chaldean) from Ethiopic
pilgrims to the court of Leo X. While in Rome he had already
commissioned an Ethiopic Psalter, with specially cut types,
to be printed there by Marcellus Silber in 1513, and the type
then passed into the possession of Soter in Cologne. Potken
must also have known the 1516 Genoa Polyglot Psalter: the
title-border of the Cologne edition is closely modelled on the
Genoese one.

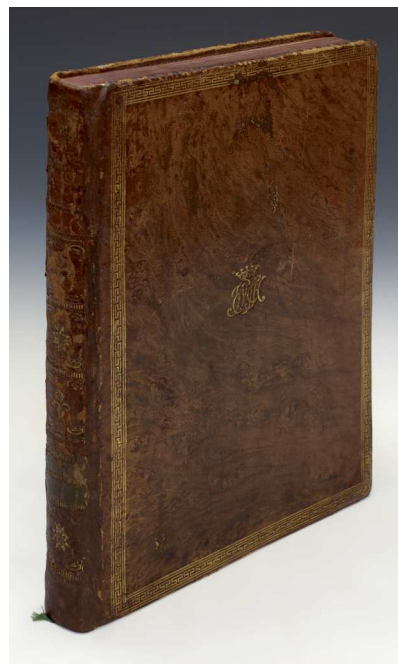
LITERATURE

Darlow & Moule 1413; VD16 B3101

PROVENANCE

Luton Library, armorial bookplate; sale, Sotheby's, 17 June
1999, lot 201

£ 4,000-6,000 € 4,600-6,900



92



93



93

93

Bible. Latin

Biblia latina (cum postillis Nicolai de Lyra et expositionibus Guillelmi Britonis in omnes prologos S. Hieronymi et additionibus Pauli Burgensis replicisque Matthiae Doering). Nicolaus de Lyra: Contra perfidiam Judaeorum. Nuremberg: Anton Koberger, [1486]-3 December 1487 (part 3: 1485)

4 parts in 2 volumes, Chancery folio (293 x 202mm.), 467 (of 468, without initial blank), 370, 348, 383 (of 384, without initial blank) leaves, double column, 72-73 lines of commentary plus headline, gothic type, woodcut illustrations (some full-page), part 1: first 15-line initial in pink and green on a gold ground, part 2: first 5-line initial in blue on a gold ground, part 4: first 10-line initial in blue on a gold ground within a red and green frame, other initials in red and/or blue, eighteenth-century vellum over thin wooden boards, paper labels on spines, in modern folding boxes, a page of manuscript notes on final blank verso of part 4, occasional damp-staining and light browning, a few small stains on xx5, last leaf of part 2 torn and repaired with slight loss of text at head, last leaf of part 3 laid down with loss of a few letters at head, wormholes at beginning and end of part 4, a few headlines cut close in part 4, pastedowns lifted and endleaves slightly torn, turn-ins coming away from the boards

A mixed edition, with parts 1, 2 and 4 from the 1487 edition, and part 3 from 1485 (with same foliation).

This edition, printed by the prolific Anton Koberger, contains the respected biblical commentary of the fourteenth-century Franciscan Nicolaus de Lyra and of the thirteenth-century Guilelmus Brito, together with the fifteenth-century additions (see lot 73 for an edition of Lyra's commentary on the Psalms) to Lyra by the converted Spanish Jew Paul of Burgos, and Matthias Döring's rejection of these additions. Both Nicolaus de Lyra and Paul of Burgos emphasised the meaning of the Bible in a literal sense.

LITERATURE

Goff B614 & B613; HC 3167 & 3166; BMC ii 431 & 427; BSB-Ink B-459 & B-453; Bod-inc B-320 & B-319; GW 4289 & 4288

PROVENANCE

J. Faber, inscription on first leaf; Josias Lorck, pastor in Copenhagen, inscription on first leaf, his library bought by Karl Eugen, duke of Württemberg, in 1784 for; Royal Library, Stuttgart, library and duplicate stamps on first leaf; K.F. Koehlers Antiquarium, Leipzig, sold to Jorge de Beristayn, bookseller's address label loosely inserted; Robert Saitschick, bookplate in second volume; [bought from John Fleming, New York, 1985, by] Abel Berland, bookplate, sale, Christie's New York, 9 October 2001, lot 382

£ 4,000-6,000 € 4,600-6,900



95



95

78

SOTHEBY'S

95

Bible. German

Augsburg: [Günther Zainer, 1475-1476]

3 volumes, Imperial folio (432 x 300mm.), 509 leaves (of 534), double column, 58 lines plus headline, gothic type, headings and colophon printed in red, 7- to 15-line woodcut initials, four in the New Testament with CONTEMPORARY HANDCOLOURING, smaller initials printed in red, late eighteenth-century German pigskin-backed patterned paper boards, red edges, *Old Testament: lacking first 3 leaves and fos 1, 7, 26-27, 36-43, 45-46, 48, 54, 177, 370, 381, 382; New Testament lacking fol. 38 and final blank, two leaves cut in half (fos 44 and 186), last leaf cut out and laid down, a few leaves detached, occasional wormholes in text, stain running across head of all 3 volumes, a few small wormholes in binding, bindings rubbed and scraped; sold not subject to return*

THE FIRST ILLUSTRATED BIBLE IN GERMAN, and also the tallest German Bible to be printed in the fifteenth century (though this copy is slightly cut down). The illustrations are contained within the large woodcut initials, which depict scenes from the text.

LITERATURE

Goff B627; H 3133; BMC ii 323; BSB-Ink B-485; Bod-inc B-327; GW 4298; Schäfer 50

PROVENANCE

Hartung und Karl, Munich, sale, 6-10 November 1984, lot 673

£ 10,000-15,000 € 11,400-17,100



96

Bible. German

Nuremberg: Anton Koberger, 17 February 1483

volume 2 only (of 2), Royal folio (407 x 288mm.), 290 leaves, [Q-Z aa-zz AA-CC^o DD-FF^e], double column, 50 lines, gothic type, woodcut illustrations with CONTEMPORARY HANDCOLOURING, 3- to 8-line initials in red, red initial strokes, first leaf illuminated with contemporary Nuremberg decoration including 2 illuminated initials and marginal decoration, a few deckle edges, contemporary blind-stamped calf over wooden boards with a "maria hilf" stamp (possibly by Jörg Schapf of Augsburg, active 1469-1486; Kyriak 63), two clasps, y1_8 slightly browned, a few small stains or tears, upper cover and first quire detached, lacking 4 metal corner-pieces and central bosses, calf defective (particularly on spine), lacking one strap

The first German Bible to be printed in Nuremberg, using some of the woodblocks from Henrich Quentell's edition printed in Cologne in c. 1480.

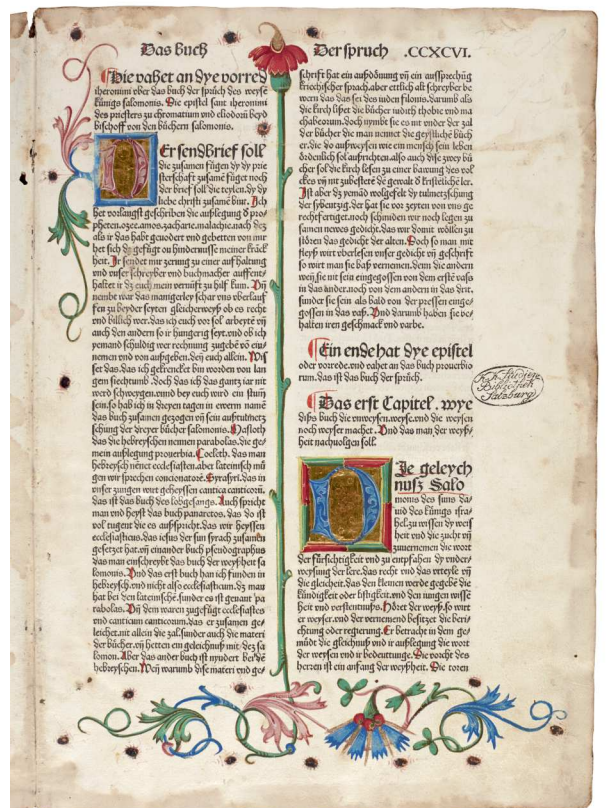
LITERATURE

Goff B632: H 3137; BMC ii 424; BSB-Ink B-490; Bod-inc B-330; GW 4303; Fairfax Murray, German 63

PROVENANCE

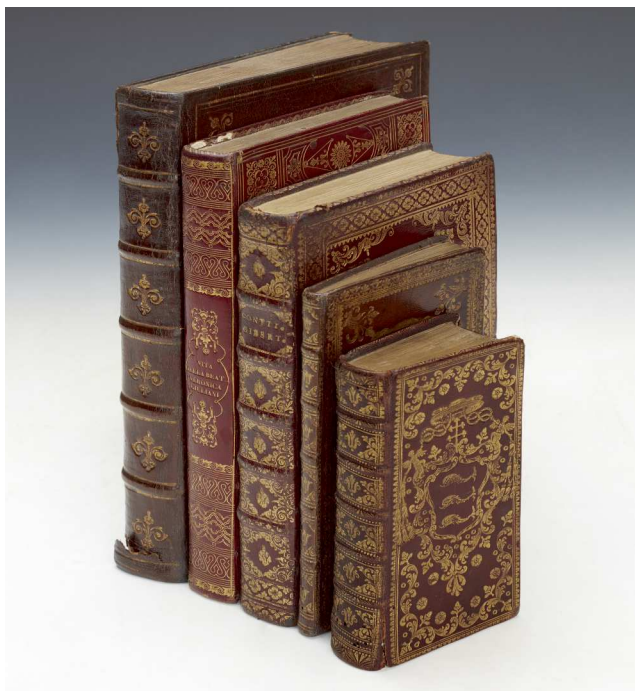
K.K. Studien Bibliothek, Salzburg, nineteenth-century ink stamp on first leaf; Galerie Bassenge (Berlin), sale, 3 May 1990, lot 1461

£ 15,000-20,000 € 17,100-22,800



96

96



97

97

Bindings for cardinals

A collection of five volumes, Italy, eighteenth century, comprising:

Ceremoniale episcoporum. Rome: Michelangelo and Pietro Vincenzo de Rossi, 1713, 4to, woodcut illustrations, typeset music, contemporary calf gilt with an empty cardinal's shield on covers, occasional light staining, spine chipped at foot, lower joint cracked at head

[LUNGI, Angelo] *Ristretto delle vite de' santi. Rome: Komarek, 1746, 5 parts in one volume, 12mo, folding engraved plate (slightly torn), contemporary red morocco gilt with the arms of Cardinal Marcello Crescenzi (1694-1768, archbishop of Ferrara), gilt edges, a few small wormholes in title-page and in binding*

Notizie per l'anno 1755. Rome: Chracas, 1755, 12mo, pp.26-27 misbound before p.3, contemporary red morocco gilt with the arms of Cardinal Daniele Dolfin (1688-1762, archbishop of Udine), gilt edges

VERONA, Diocese. *Constitutiones editae per... J. Matthaeum Gibertum... Verona: heirs of Agostino Carattoni, 1765, 8vo, contemporary red morocco gilt with cardinal's arms on covers (erased; possibly those of the contemporary bishop of Verona, Nicolo Antonio Giustiniani), a few manuscript annotations, binding slightly rubbed*

SALVATORI, Filippo Maria. *Vita della beata Veronica Giuliani. Venice: Francesco Andreola, 1806, engraved frontispiece, engraved plate, contemporary red leather gilt with the arms of an unidentified cardinal on covers, flat spine gilt, gilt edges*

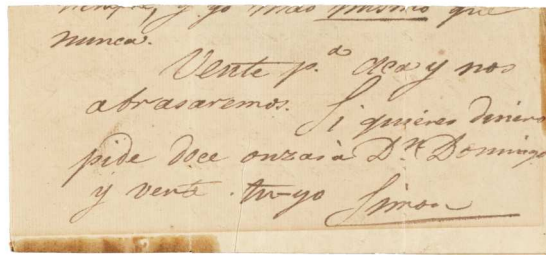
together 5 volumes; sold as a set of bindings not subject to return

We have not been able to trace another copy of Lungi's brief lives of five saints, or of the *Notizie* for 1755.

£ 1,000-1,500 € 1,150-1,750

80

SOTHEBY'S



98

98

Bolivar, Simón

Autograph letter in Spanish, signed ("Simon"), to Tomás Montilla, 22 July 1820

addressing Montilla as his eternal friend and asking him humorously "Si yo fuera loco como Tomas, diria: ¡C cuanto podria responder!!!", remarking philosophically that "Nada amigo [...] es el mismo siempre; y yo mas mismo que nunca", asking him to come and see him so they could embrace each other ("Vente p. aca y nos abrazaremos.") and suggesting he ask Don Domingo if he needed money

1 page (360 x 230mm.), on personal letterheaded paper "Simon Bolivar, Presidente de la República, Capitan-General de sus Exércitos [etc.]", "J. Jellyman 1816" watermark, Quarto-general del Rosario, 22 July 1820, integral address leaf, *browning and margins frayed in places, some tears at fold, professionally restored, traces of old repairs*

Autograph letters by Bolivar are uncommon at auction. This is a very personal letter to Tomás Montilla, signed affectionately "tu-yo Simon". Montilla, called "El Brillante" by Bolivar, was born in Caracas in 1787 and was the younger brother of Mariano Montilla (1782-1851), General of the Army of Venezuela in the Venezuelan War of Independence. Tomás joined the revolutionary forces in 1810 and in 1813 he fought in the *Campaña Admirable* under the command of Bolívar, winning in Niquitao, Los Horcones and Taguanes. He reached the rank of Brigadier General and died in 1822.

LITERATURE

Simon Bolivar, *Obras Completas*, vol. 1 (La Habana, 1950), no. 417, p.480

£ 2,500-3,000 € 2,850-3,450

99

Book of Hours. Use of Autun

Paris: Simon Vostre, [almanac 1507-1527]

4to (180 x 112mm.), 156 leaves, 21 lines, PRINTED ON VELLUM, metalcut device of Simon Vostre on title-page, initials supplied in gold on coloured grounds, metalcut borders on each page, 20 full-page illuminated metalcuts, seventeenth-century calf, red edges, *binding somewhat rubbed, joints weak*

A CLEAN AND CRISP COPY WITH FINE ILLUMINATIONS by a Parisian illuminator. This is one of just two books of hours of the use of Autun listed by Bohatta (the other was printed by Nicolas Hygman for Vostre). We have found no sale records for this edition.

LITERATURE

Bohatta 24; Lacombe 160; Moreau 1507, 88 (listing 2 copies only, both in Paris)

£ 15,000-20,000 € 17,100-22,800





100

100

Book of Hours. Use of Rome

(Paris: Gilles and Germain Hardouin), [almanac 1513-1527]

8vo (173 x 104mm.), 90 leaves (of 96), 31 lines, roman type, PRINTED ON VELLUM, illumination executed in the Hardouin workshop, gold initials in coloured grounds, each page with an illuminated floral border, 13 (of 16?) full-page illuminated metalcuts, 24 (of 26?) smaller illuminated metalcuts, old calf, two clasps, lacking a1, a3-4, d6, k2 and k7, a few illuminations rubbed, some staining and beginning and end, binding rubbed, lacking one strap, pastedowns removed

The signatures seem to have been printed by hand far below the text; they are often trimmed by the binder but not in this copy. A few of the passages in quires K to the end have been lightly crossed through in ink.

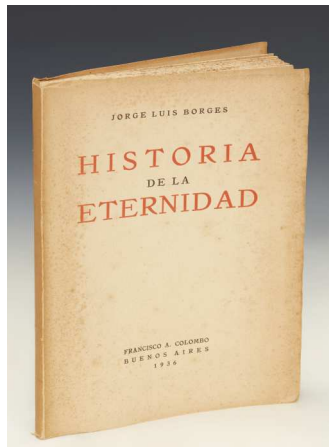
LITERATURE

Bohatta 955; Lacombe 243; Moreau 610 (listing 2 copies, Paris and Chicago)

PROVENANCE

Matias Errázuriz, armorial bookplate

£ 6,000-8,000 € 6,900-9,200



101

101

FROM THE LIBRARY OF THE LATE NORMAN THOMAS DE GIOVANNI

Borges, Jorge Luis

Historia de la eternidad. Buenos Aires: Francisco A. Colombo, (29 April) 1936

8vo (188 x 140mm.), original beige printed paper wrappers, title printed in red, wrappers slightly soiled

FIRST EDITION, a variant with the same setting of the text, and the same colophon as the Viau y Zona edition, but printed on thinner paper with a different colour wrapper.

£ 700-1,000 € 800-1,150

102

Brant, Sebastian

Das Narrenschiff. Basel: Johann Bergmann, de Olpe, 12 February 1499

4to (213 x 152mm.), 162 leaves (of 164), a-t⁸ u v⁶, 30 lines, gothic type, woodcut initials and border decorations, woodcut illustrations after Albrecht Dürer, woodcut printer's device at end, contemporary half alum-tawed skin over wooden boards, single clasp, lacking a1 (title) and a8, quire a defective with some loss of text, b1 detached, h8 and i1 defective, s1 torn without loss, s6-8 and t1-6 defective, u6 and quire v torn at upper corner, quire v becoming detached, occasional light staining, upper board defective, pastedowns removed; sold not subject to return

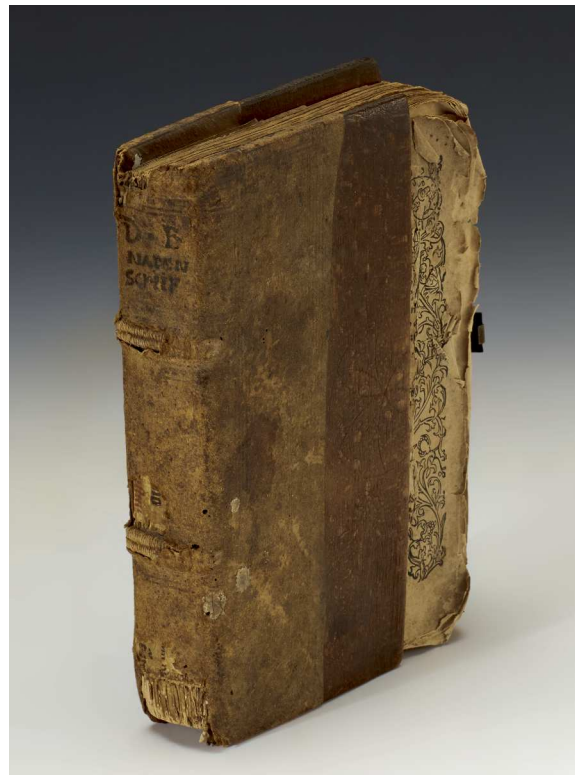
Second edition of the original German text; the translation into Latin first appeared in 1497.

RARE. ISTC lists just ten copies in institutional libraries. The woodcuts are generally attributed to Albrecht Dürer, who spent 1492-1493 in Basel, where he either designed or influenced the blocks for the 1494 first edition of Brant's satirical work.

LITERATURE

HC 3742; BMC iii 797; Bod-inc B-504; GW 5047

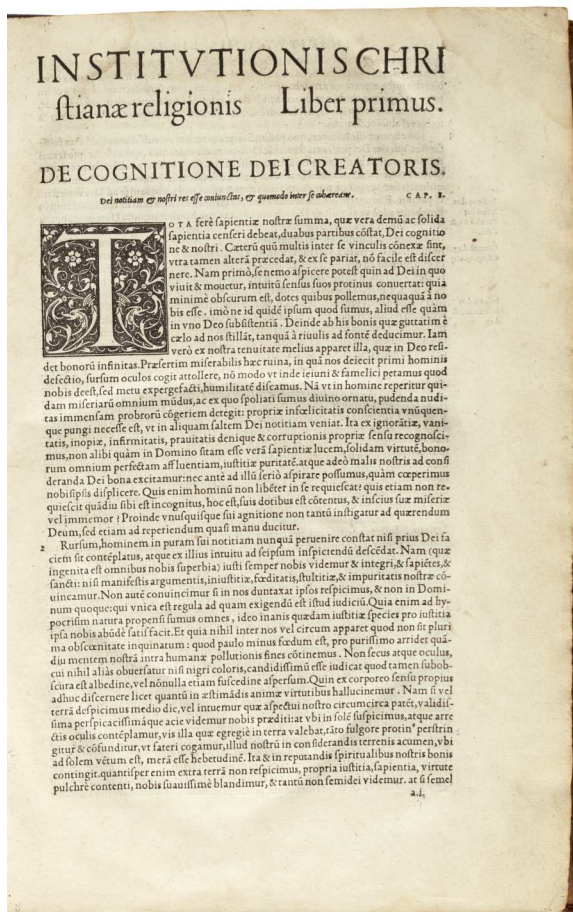
£ 1,000-1,500 € 1,150-1,750



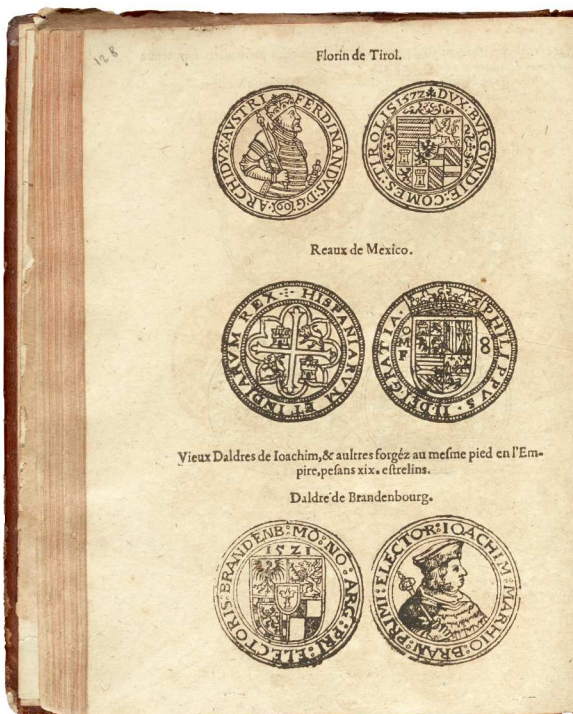
102



102



103



104

84

SOTHEBY'S

103

Calvin, Jean

Institutio christianae religionis, in libro quatuor nunc primum digesta. Geneva: Robert Estienne, (16 August) 1559

folio (335 x 218mm.), woodcut printer's device on title-page, woodcut initials, a few later manuscript annotations in English, modern calf, retaining old flyleaves (with a pot watermark, similar to Heawood 3680ff., all English, second half of seventeenth century), blank section at head of title-page excised and replaced, title-page slightly stained, first 2 leaves frayed at edges, a few wormholes in lower margin (just touching text), head of textblock slightly dampstained throughout, staining to head of upper cover, upper joint slightly cracked at head

First published in Basel in 1536, this is considered the definitive edition of Calvin's textbook on Protestant theology and doctrine. It was revised and greatly extended from the first edition, though it still contains the preface addressed to François I of France, in which Calvin entreats him to give Protestants fair consideration and attempts to correct some common misapprehensions about them, in particular distancing them from the radical Anabaptists in Germany.

LITERATURE

IA 129.952; Renouard, Estienne p.89

PROVENANCE

Erskine of Dun (Angus), armorial bookplate, plausibly David Erskine, 13th Laird of Dun, 1670-1758 (an ancestor of the Erskine family was John Erskine of Dun, 1509-1591, a key player in the development of the Reformation in Scotland who had spent time on the Continent in the 1530s)

£ 2,000-3,000 € 2,300-3,450

104

Carte ou liste contenant le prix de chacun marcq

Carte ou liste contenant le prix de chacun marcq, once, estrelin & as, poids de Troyes, de toutes les especes d'or & d'argent... selon l'Ordonnance de sa Maiesté... au mois de Mars 2627 [sic]. Antwerp: Jerome Verdussen, 1627

4to (190 x 148mm.), woodcut arms of Philip IV of Spain on title-page, numerous woodcut illustrations of coins, contemporary mottled calf, spine gilt in compartments, red edges, title-page chipped and almost detached, browned, quire L misbound, a few pages with woodcuts or signatures shaved at foot

An official publication giving the set rates of exchange in the Spanish Netherlands for a vast number of foreign coins, all of which are illustrated. A facsimile was produced in 1974.

LITERATURE

cf. Kress 378 (Dutch version, dating from 1621, also printed by Verdussen)

£ 500-700 € 600-800

Casarubios, Alfonso de

[Compendium privilegiorum fratrum minorum necnon & aliorum fratrum mendicantium ordine alphabetico congestum]. (Venice: Giovanni Antonio Nicolini da Sabbio and his brothers, for Lorenzo Lorio and Battista Putelletto, May 1526)

8vo (160 x 102mm.), contemporary woodcut with coloured washes added to replacement manuscript title-page, woodcut initials, nineteenth-century half vellum, some deckle edges, early manuscript note in Italian pasted to rear flyleaf (from an earlier binding), lacking title-page and final leaf (with woodcut only), some damp-staining with damage to outer margin of last few leaves

Second edition of Casarubios's alphabetical compilation of decrees and privileges relating to the Franciscan orders (the first was published in Valladolid in 1525). The replacement woodcut depicts Leo X in council attended by cardinals, Franciscans and poor Clares.

The manuscript note at the end contains a standard Franciscan profession of faith, *forma professionis*, in Italian rather than Latin, in a contemporary hand.

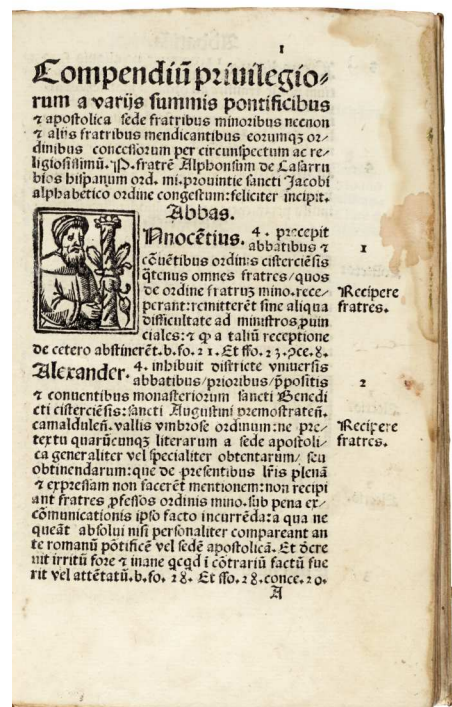
LITERATURE

Censimento 16 CNCE 9805; IA 132.862; Palau 46930

PROVENANCE

Franciscan convent of San Bartolomeo, Foligno (Umbria), stamp on +3

£ 500-700 € 600-800



105

Cervantes Saavedra, Miguel de

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

4 volumes, 4to (300 x 218mm.), 4 engraved frontispieces, engraved initials, head- and tailpieces, engraved portrait of the author, folding engraved map, 31 engraved plates, contemporary English diced russia gilt with neoclassical decoration, spines gilt in compartments, yellow edges, housed in two marbled paper slipcases, some deckle edges, very occasional light foxing, small marginal repair to A1 in vol. 1, small tear at head of A2 in vol. 1, repaired tear to fore-edge of BB2 in vol. 1, all joints weak (covers of volume 1 almost detached), bindings slightly rubbed

A LARGE CRISP COPY IN A FINE CONTEMPORARY BINDING.

LITERATURE

Palau 52024; Cohen-De Ricci 218-19 ("Magnifique édition comme typographie et comme ornementation")

£ 7,000-10,000 € 8,000-11,400

See also illustration overleaf



106



Cocteau, Jean

Nine autograph letters signed ("Jean" or "Jean Cocteau") to the socialite Lady Berthe Michelham, 1956-1959

in French, apologising repeatedly for not being able to meet "owing to [his] work on the chapel" in Villefranche, which causes him to live "on ladders and scaffolding while painting walls" and makes him "so dirty that I dare not descend"; writing on another occasion that he is "undergoing dental procedures and is made to rest, and therefore has no time to do his work as a lithographer"

9 pages in all, various sizes, eight autograph envelopes addressed to Lady Michelham at the "Hotel de Paris, Monte Carlo", five letters on letterheaded paper ("Santo-Sospir St. Jean Cap-Ferrat), three letters with drawings (including two large profile portraits in crayon and one drawing of a snail in ink), Saint-Jean-Cap-Ferrat, 11 September 1956 to 12 January 1959. Included in this lot are four additional ink drawings of women, two signed by Cocteau ("Jean").

In 1957 Jean Cocteau conceived and realised a painted decoration for the internal walls and the façade of the chapel of St.-Pierre in Villefranche. It contains five main scenes, two evoke Mediterranean life and the three others relate to episodes of the life of St Peter. Cocteau had moved to Villefranche in 1924 after the death of his companion Raymond Radiguet. Many years later, he persuaded locals to let him paint the neglected, 14th-century chapel, which he subsequently transformed with his frescoes.

Lady Berthe Michelham (née Capel), the daughter of Arthur Joseph Capel, a British shipping merchant, was the brother of "Boy" Capel, famous for being a long-time lover and muse of fashion designer Coco Chanel. Berthe married Herman Alfred Stern, 2nd Baron Michelham.

PROVENANCE

Lady Berthe Michelham, thence by family descent

£ 3,500-4,500 € 4,000-5,200

108

Corpus iuris civilis. Institutiones

Instituta cum summariis. (Venice: Paganino Paganini, 25 May 1501)

4to (174 x 120mm.), printed in red and black, EXTENSIVE CONTEMPORARY MANUSCRIPT ANNOTATIONS THROUGHOUT, with additional blank leaves inserted for annotations (2 in quire g, 1 in quire h, 1 in quire l, 3 in quire m, 1 in quire n, 1 in quire p), in modern folding box, *disbound*

This copy shows extensive reading and study through the contemporary manuscript annotations present across the whole text. The two front flyleaves remaining from the original binding contain some verses with the dates 1502 and 1500 and the names Theodoricus Gresmundus and Jacob Wimpfeling.

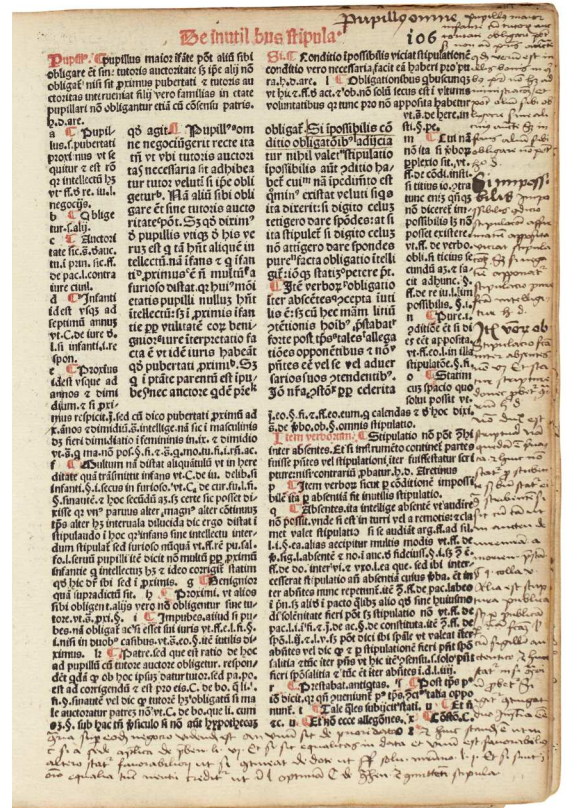
LITERATURE

Censimento 16 CNCE 14113

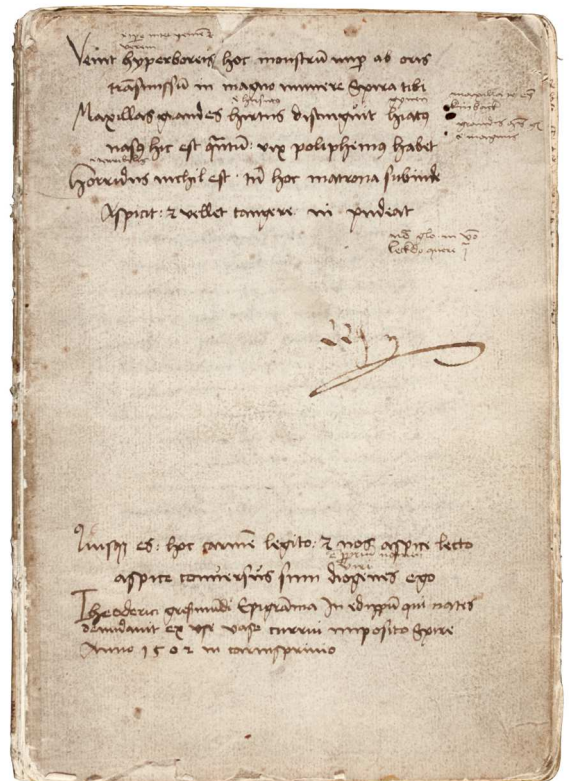
PROVENANCE

"Liber Clarissarum Treviris", the Clarissan nuns of Trier, inscription at start of text

£ 1,000-1,500 € 1,150-1,750



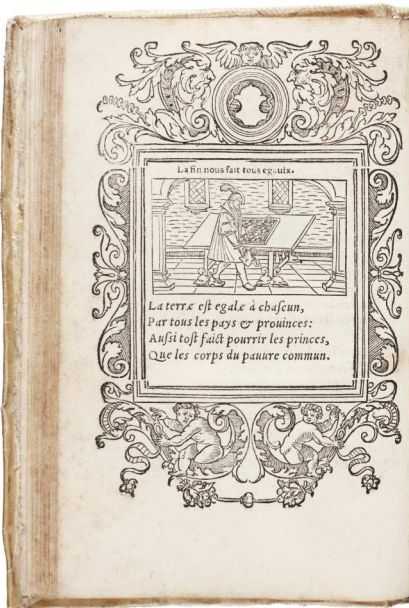
108



108



109



110



112

109

Corpus iuris canonici. Liber sextus Bonifacii VIII

Sextus decretalium liber a Bonifacio VIII in Concilio Lugdunensi editus... Liber Clementinarum cum additionibus Zabarelle & Ioannis de Ymola. Extravagantes XX d. Ioannis XXII cum glosis. Extravagantes communes cum glosis... (Venice: Lucantonio Giunta, 20 May 1514)

4to (219 x 155mm.), printed in red and black throughout, woodcut printer's device on each title-page, woodcut initials and illustrations (some full page), modern brown leather blind-tooled in period style, lettered in gilt on spine, some deckle edges, small sections on I3, HH2 and O03 covered over with paper, *first quire stained and frayed, somewhat stained throughout, a few small marginal wormholes, III-2 defective and repaired, MM5 with marginal repair and ink hole in text, BBB2 with marginal repair, final 3 quires slightly shorter (supplied from another copy and less stained), binding somewhat tight so some printed marginalia disappearing into gutter*

LITERATURE

Censimento 16 CNCE 13404; IA 121.990; Sander 1215

£ 1,000-1,500 € 1,150-1,750

110

Corrozet, Gilles

Hecatographie. C'est à dire les descriptions de cent figures & hystoires, contenents plusieurs appophthegmes, proverbes, sentences & dictz tant des anciens, que des modernes. Paris: Denys Janot, 1543 [i.e. 1544]

8vo (156 x 102mm.), title within woodcut border, woodcut initials, woodcut illustrations within woodcut cartouches, old vellum, *resewn, lacking 2 pairs of ties*

A charming emblem book, previously published by Janot in 1540. Despite the printed date of 1543, this has been dated to 1544 on typographic grounds. "The cuts are executed with great delicacy in the style reminiscent of Geoffroy Tory, but probably by Janot's artist F or F.I." (Fairfax Murray, p. 981).

LITERATURE

Adams, Rawles and Saunders F.193; Fairfax Murray, French 640; cf. IA 145.238; Mortimer, *Harvard French* 155 (the 1543 edition with the title *Hecatographie*)

£ 2,000-3,000 € 2,300-3,450



Crescentiis, Petrus de

De omnibus agriculturæ partibus, & de plantarum animaliumque natura & utilitate lib. XII. Basel: Heinrich Petri, (March) 1548

folio (300 x 195mm.), woodcut printer's device on title-page and final verso (otherwise blank), dedication within architectural woodcut border, woodcut initials, woodcuts, contemporary south German stamped pigskin over wooden boards, two clasps, occasional browning or light staining, a few marginal tears, Cc1 torn in gutter (not affecting text), lower corner of Ee5 torn, binding slightly soiled

The woodcuts for this edition have been recut, and are considered more delicate than in earlier editions. A small binding stamp on the lower cover shows an eagle attacking a goat, which is also found in a woodcut on p.342.

LITERATURE

Hunt 58; IA 146.777; Simon BG 412; VD16 P1832

£ 1,500-2,000 € 1,750-2,300

Cyril of Alexandria, Saint

Preclarum opus... quod Thesaurus nuncupatus quatuordecim libros complectens... Georgio Trapezuntio interprete. (Paris: Wolfgang Hopyl [for Franz Birckmann of Cologne]), 1514 (4 April 1513)

folio (280 x 207mm.), title within woodcut border, large woodcut on final verso with the device of Franz Birckmann, old limp vellum, lacking A4-5, lacking two pairs of alum-tawed ties

Cyril's anti-Arian polemic, *Thesaurus de sancta et consubstantiali trinitate*, was written in the early fifth century when the subject of Christ's divine nature had become the most fiercely debated subject among church leaders and even Roman emperors.

LITERATURE

IA 149.144; Moreau 812

PROVENANCE

crowned library stamp at foot of title-page, of the Strozzi family of Florence, with motto "Expecto"

£ 500-700 € 600-800



113

113

Dalí, Salvador—Lawrence Lacina

Tristan and Iseult. New York and Paris: Léon Amiel, 1969

large 4to (458 x 321mm.), copy number 11 of a limited edition of 200 copies, 21 dry point engravings by Dalí, loose as issued in original wrappers and red fabric cover, red leather box lettered "Dalí" on upper cover, *box broken and worn*

This text was issued simultaneously in French, German, Italian and English, each produced in a limited edition of 200 copies. Dalí had shown an interest in the Tristan and Isolde legend in the 1940s, when he designed the sets for a ballet based on Wagner called *Mad Tristan*.

£ 6,000-8,000 € 6,900-9,200

114

Dante Alighieri

Dante con l'espositione di Christophoro Landino et d'Alessandro Vellutello, sopra la sua Comedia dell'Inferno, del Purgatorio, & del Paradiso [edited by Francesco Sansovino]. *Venice: (heirs of Francesco Rampazetto for) Melchiorre and Giovanni Battista Sessa and brothers, 1578*

folio (317 x 205mm.), woodcut portrait of Dante within cartouche on title-page, woodcut initials and headpieces, woodcut illustrations (some full-page), woodcut printer's device at end, old vellum, later lettering-piece on spine, *some staining and foxing, a few small marginal wormholes (just affecting text in quire GG), small hole in S3 with loss of a couple of letters, X11 repaired at foot, EE5 repaired at head, a few leaves torn at lower corner, BBB8 repaired at fore-edge (just touching text)*



This is a reprint of the 1564 Sessa edition (Mortimer, *Harvard Italian* 148), which was the first edition to combine both Vellutello's and Landino's commentaries and was edited by Francesco Sansovino. The text was based on Bembo's with summaries and allegories supplied by Sansovino. The 1564 edition used the woodblocks from the 1544 Marcolini edition which appear again here and would also be used in a later Sessa edition of 1596.

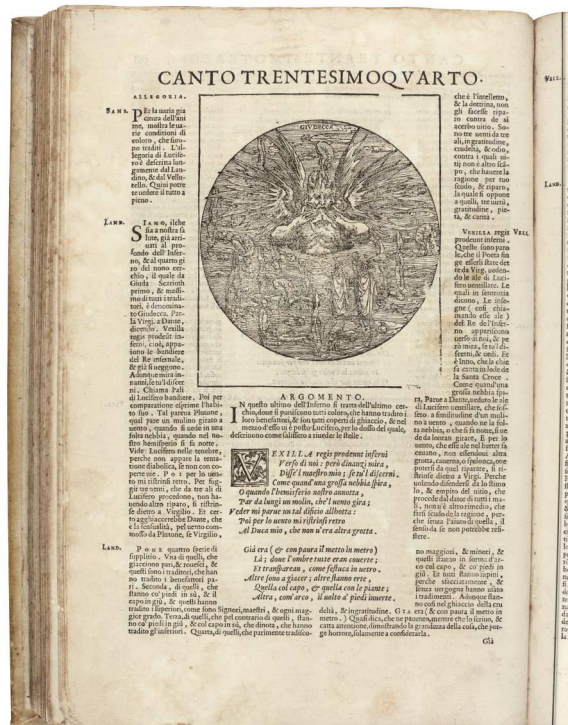
LITERATURE

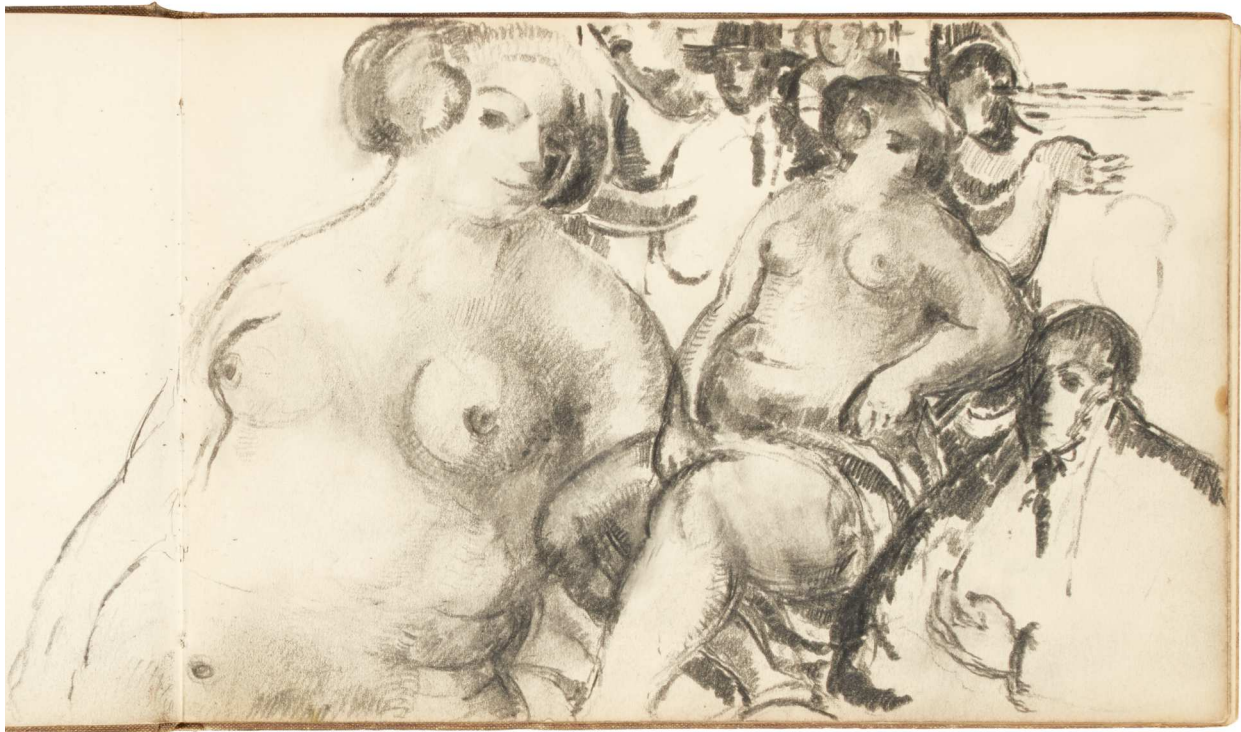
Censimento 16 CNCE 1177; IA 149.977; Mambelli 49

PROVENANCE

Francesco Antonio Verragli(?), faded inscriptions at head and foot of title-page; small library stamp at end (illegible); Conte Giacomo Giuseppe Mahony (of Naples), eighteenth-century armorial bookplate

£ 2,000-3,000 € 2,300-3,450

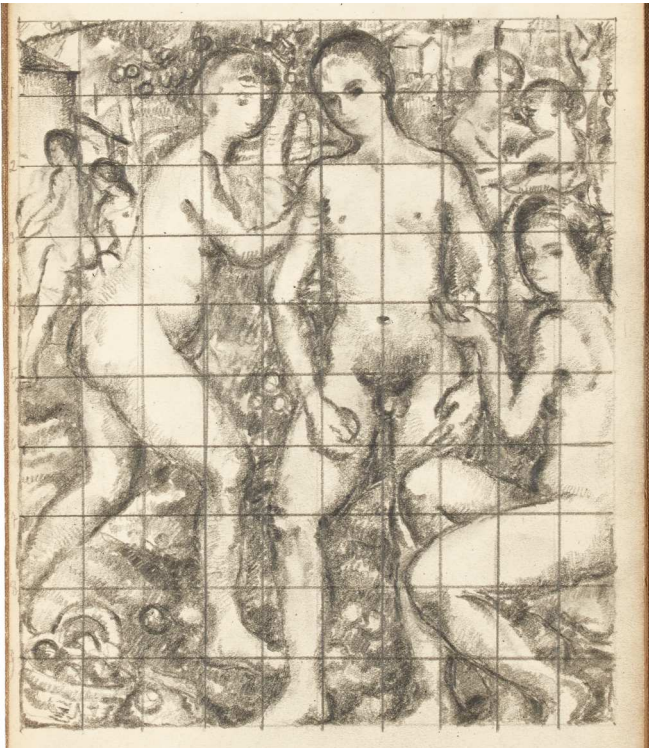




115



115



115



PAUL DELVAUX, LA FAMILLE, 1925
© Paul Delvaux Foundation, St Idesbald/DACS 2018

115

Delvaux, Paul

Autograph clothbound sketchbook containing figure and architectural studies. [c. 1925?]

oblong 4to (160 x 240mm.), 54 pages in total, containing 46 pages of studies mostly in pencil and some in ink on paper, often multiple studies on the same page, together with five loose sketches, inscription on pastedown "Album de bocetos + croquis de Paul Delvaux - 1926 - Payró"

Paul Delvaux produced numerous sketchbooks over his decade-long career and he valued them greatly. According to Philippe Roberts-Jones, Delvaux's sketchbooks "constitute a kind of palette of feelings, forms and images; they form the precious depository which houses reflections of the first feeling or the initial idea, the place where the gamut is run, where the theme is conceived" (Roberts-Jones, p.49).

In this sketchbook Delvaux approached two of his main personal themes: women and architecture. As evident in other sketchbooks from the 1920s Delvaux repeatedly made use of a perspective grid to develop compositions, many of them complex entanglements with numerous figures. One of the drawings in the sketchbook relates very closely to the finished painting "Portrait de famille" dated 1925 (cat. rais. 1975: no. 28), which provides a potential date of origin for the sketchbook as early as 1925.

The authenticity of this work has been confirmed by the Fondation Paul Delvaux, Saint-Idesbald.

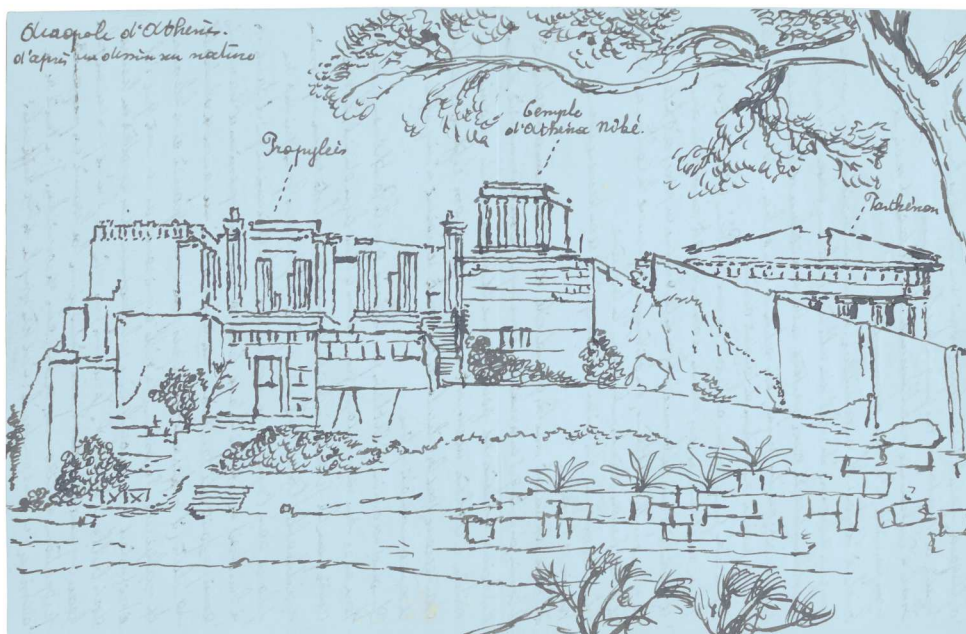
LITERATURE

Philippe Roberts-Jones, "Delvaux's sketchpads" in *Paul Delvaux 1897-1994*, exhibition catalogue, Royal Museums of Fine Arts of Belgium (Wommelgem, 1997), pp.48-53

PROVENANCE

Jules Payro, acquired directly from the artist c. 1926

⊕ £ 15,000-20,000 € 17,100-22,800



116

116

Delvaux, Paul

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

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

7 pages in all, 8vo (210 x 135mm.), including a full-page sketch of the Acropolis, *Boitsfort, 22 February 1957*

This letter, which is in fact a travelogue, and the very detailed sketch of the Acropolis show Delvaux's great interest in antiquity - in particular architecture and sculptures - which becomes evident in so many of his paintings. Payró, the recipient of the letter, a fellow student of Delvaux and lifelong friend, who would become Professor at the University of Buenos Aires, published an important article about Delvaux in the newspaper *La Nación* of 13 September 1925, praising him: "His works are not only studies [...] Everything indicates that they contain the beginnings of a work that will develop in a climate and a tone of exceptional originality."

LITERATURE

Zachary Barthelman and Julie Van Deun, *Paul Delvaux, odysée d'un rêve* (Saint-Idesbald, 2007), p.226

£ 2,000-3,000 € 2,300-3,450

117

Delvaux, Paul

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

in French, apologising for his late response, expressing his regret about the end of their contract for a commission of paintings but understanding his decision given the current circumstances ("...Mais je comprends votre décision, car la situation est actuellement tres mauvaise et les affaires sont a peu pres nulls...") and the bans of US customs, mentioning their mutual friend Claude [Spaak] and a commission for the décor for a ballet by Roland Petit which he had won following his exhibition in Paris

2 pages (273 x 212mm.), including a large drawing in ink of a young lady on verso, *Brussels, 1 May 1948*

Alex Salkin, the presumed recipient of the letter, was a Belgian lawyer and art collector who promoted Belgian art upon his emigration to the United States in 1940. In 1948 he published the pamphlet *Modern Painting in Belgium* in which he called Delvaux "a great visionary" (p. 62), "whose real worth must inevitably find worldwide recognition" (p. 59). Claude Spaak was a leading member of the artistic scene in Brussels and it was through his auspices that Paul Delvaux became acquainted with the predominant artistic trends of the 1920s and 1930s and in particular the Surrealist art of René Magritte which eventually impressed him greatly. Delvaux developed the set design for the ballet *Madame Miroir* which premiered in May 1948 at the Théâtre Marigny, with choreography by Janine Charrat and Roland Petit in a leading role. "In its first production... the staging and performance... reveals a clear debt to the Parisian ballet tradition, and in particular to the Surrealist ballets developed by Cocteau with Diaghilev and Nijinsky" (Genet, p. 61).

LITERATURE

Alex Salkin, *Modern Painting in Belgium* (New York, 1948); Jean Genet, *Performance and Politics* (Basingstoke and New York, 2006)

⊕ £ 5,000-7,000 € 5,700-8,000

Du Fouilloux, Jacques

La venerie. Paris: en la boutique de l'Angelier chez Claude Cramoisy, 1621

2 parts in one volume (second part: Franchière's *La fauconnerie*), 4to (206 x 155mm.), title printed in red and black with woodcut vignette, woodcut illustrations, some full-page, contemporary calf gilt, lacking dedication leaf, final leaf of table part 2 cropped at head

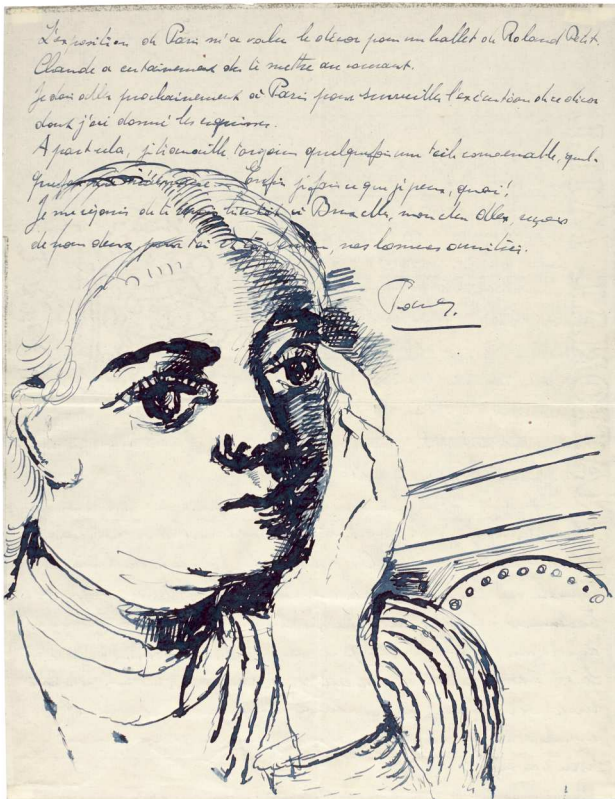
LITERATURE

Thiébaud 305; this edition not in Schwerdt

PROVENANCE

C. de Kirwan, bookplate

£ 800-1,200 € 950-1,400



117

Du Fouilloux, Jacques

New Jägerbuch; Jean de Clamorgan, Wolffs Jagt. Dessau: Hofdruckerei, 1727

folio (330 x 202mm.), title printed in red and black, woodcut device on title-page, woodcut arms of Leopold on)(2, woodcut initials and illustrations, modern calf in period style, spine lettered in gilt, small repairs to foot of title-page, occasional browning, small wormhole in quire L

A reprint of the 1590 Jobin edition, with an additional dedication to Leopold of Anhalt-Dessau.

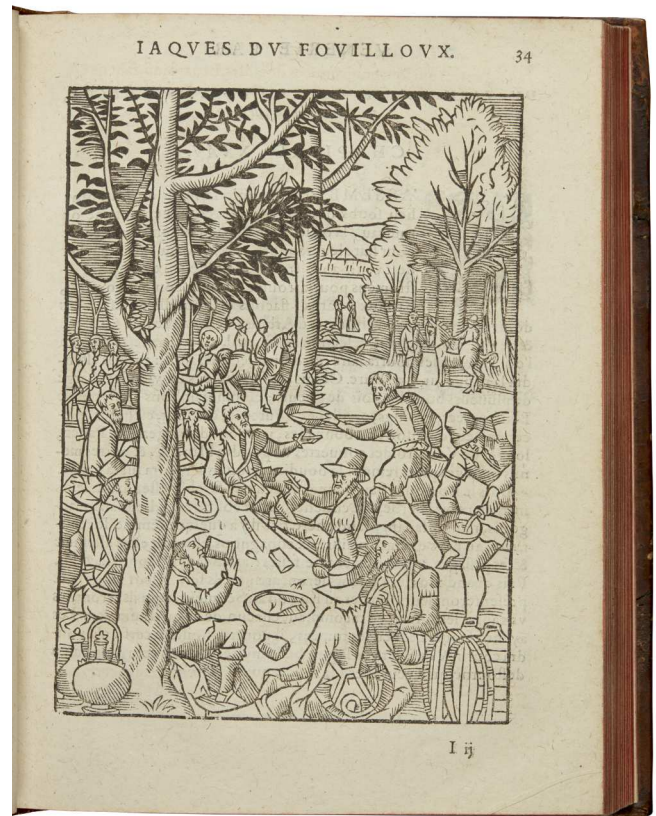
LITERATURE

Lindner 11.0533.02

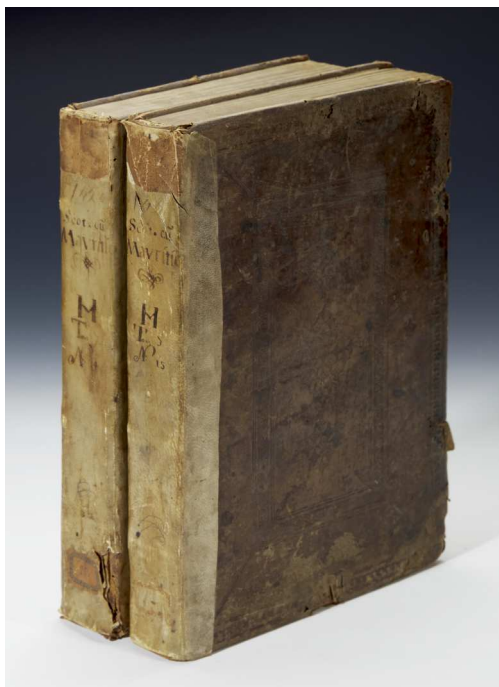
PROVENANCE

Sale, Reiss, April 1983, lot 3210

£ 500-700 € 600-800



118



120

120

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Duns Scotus, Joannes

Primus (-quartus) scripti... super sententias; Quaestiones quodlibetales. (Venice: Simon de Luere for Andrea Torresani, 1506; 28 July 1506)

5 parts in 2 volumes, folio (317 x 210mm.), woodcut initials and diagrams, contemporary Italian blind-tooled calf, later vellum spines, remains of large paper labels at head of each lower cover, remains of 4 pairs of clasps on each volume, vellum manuscript leaves used as pastedowns, *lacking final sections of each of the first 4 parts (see below), aaa1 detached, a few leaves browned, occasional light staining, last few leaves of first volume with small holes, lower board of volume one partly eaten away, 4r1 and 4v6 torn in margin without loss, bindings very rubbed and worn at edges with some loss of calf and boards*

This set of the works of Duns Scotus seems to be deliberately lacking the final sections of each part, beyond the table for each part (indeed, ICCU records many copies without these sections). The collation of this copy is as follows:

volume I: a-x⁸; aa-mm⁸ nn²; *volume II:* aaa-iii⁸ kk²; 4a-4x⁸ 4y⁶; [Quaestiones] A-G⁸ H-I⁶ (last leaf blank). There is only one colophon, on H6, for the *Quaestiones*, which is complete.

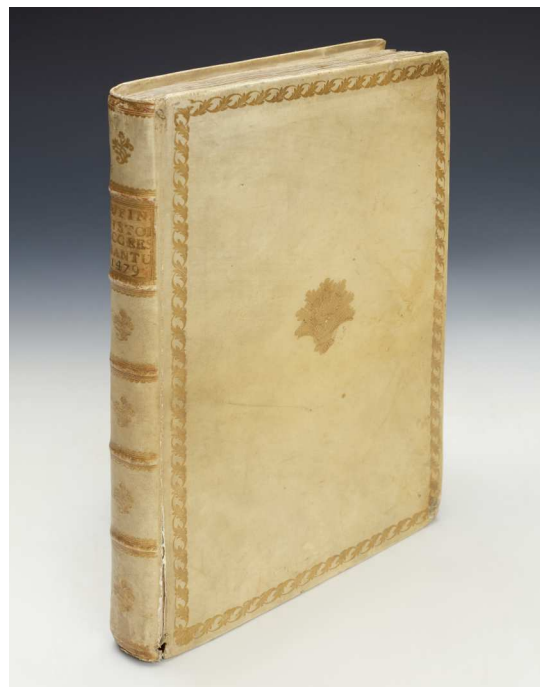
LITERATURE

Censimento 16 CNCE 17855 & 17856

PROVENANCE

Franciscans of San Nicola, Sulmona (Abruzzo), early inscription at foot of a3 and of aaa2; bought by the English Franciscans in 1923

£ 500-700 € 600-800



121

121

Eusebius Caesariensis

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

Chancery folio (308 x 200mm.), 172 leaves, [a-s⁸ t-y^{6.8}], 34 lines, roman type, 2- to 6-line initial spaces with printed guides, some pointing hands in margins, verses written at foot of [d]6v, later Italian vellum gilt, some deckle edges, *first leaf slightly torn at foot, occasional light staining, upper joint cracked at foot*

Schallus, from Hersfeld, worked in Mantua between 1475 and 1479; ISTC lists only seven works published by him, of which this was the last. It is the fourth edition of Eusebius's history of the early church, written in the 320s and the most important surviving source for that period, with the continuation by Rufinus of Aquileia down to the year 403, written between then and his death in 410.

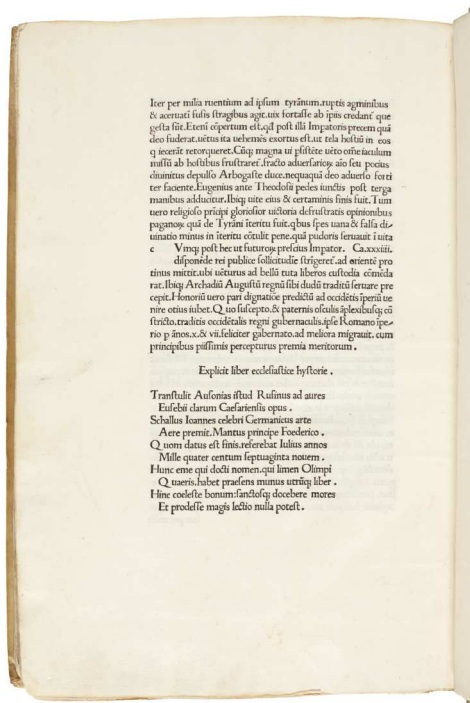
LITERATURE

Goff E127; HC 6711; BMC vii 933; BSB-Ink E-112; Bod-inc E-044; GW 9437

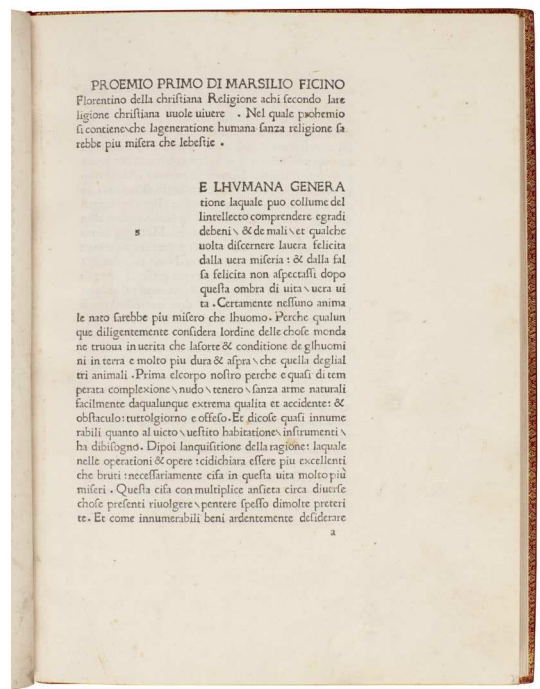
PROVENANCE

washed inscription on first recto, "Iste liber est ... Ludovici"

£ 4,000-6,000 € 4,600-6,900



121



122

122

Ficinus, Marsilius

Della christiana religione. Pisa: Lorenzo and Angelo di Firenze, 2 June 1484

Chancery folio (262 x 196mm.), 114 leaves, *2 a-i l-o⁸ p⁶ q², 31 lines, roman type, 2- to 9-line initial spaces, modern crushed red morocco by Gozzi of Modena, gilt edges, matching board slipcase, a few marginal paper repairs

THE SECOND BOOK PRINTED IN PISA. This is the only book known to have been printed by Lorenzo and Angelo di Firenze, using typographical material of Florentine origin. Angelo is not heard of again, but Lorenzo may well have continued his printing career in Pescia.

This text is important as Ficino's statement of humanist theology, minimising the gap between Christianity and pagan philosophy (Ficino himself was both philosopher and priest). It was very influential in the development of Neoplatonic thinking, and Ficino notably avoided referring to scholastic theologians and the Church Fathers.

The text is reprinted from the first edition (Florence, [1474-1475]), with an additional letter at the end from Ficino to a "most faithful friend" regarding pagan philosophers. It has been surmised that Lorenzo de' Medici may have been the patron behind both the establishment of the press and of the printing of this edition. The colophon details that this edition has been "compiled and augmented by the most famous philosopher platonico MARSILIO ficino fiorentino".

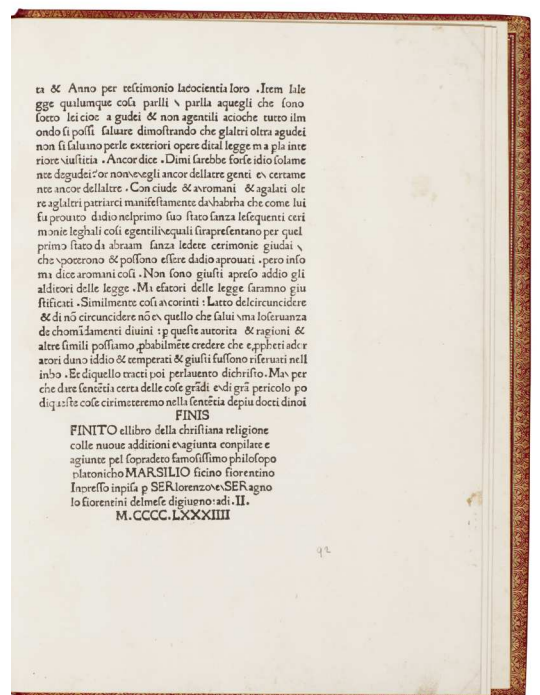
LITERATURE

Goff F151; HR 7074; BMC vii 1095; Bod-inc F-047; GW 9879

PROVENANCE

Francesco Arrighi, inscription at foot of a5

£ 7,000-10,000 € 8,000-11,400



122

Fortin de Grandmont, François

Three editions of *Les ruses innocentes*, including the first edition:

Les ruses innocentes, dans lesquelles se voit comment on prend les Oyseaux passagers, & les non passagers, & de plusieurs sortes de Bestes à quatre pieds. *Paris: Pierre Lamy, 1660, FIRST EDITION*, 4to (252 x 192mm.), title printed in red and black, woodcut initials, head- and tailpieces, 66 woodcut plates (4 folding and 4 double-page), modern crushed burgundy morocco by Mouchon, top edge gilt, bookplate of Pierre Mouchon, *plates slightly shaved, folding plates with small tears at fold, text rubbed at foot of Aa1*

Les ruses innocentes. *Paris: Charles de Sercy, 1688*, third edition, 4to (283 x 208mm.), title printed in red and black, 66 woodcut plates (9 folding), contemporary calf, spine gilt, *4 folding plates with modern tape strengthening at fold, one with old tear repaired, binding slightly rubbed, rebacked retaining most of original spine*

Les ruses innocentes. *Amsterdam: Pierre Brunel, 1695*, 8vo (173 x 105mm.), additional engraved title-page, title printed in red and black, woodcut initials, head- and tailpieces, 66 engraved plates (9 folding), old vellum, inscriptions by Levin Adolf, A.C. Hake and J.W. Hake, *a few small stains, lower cover very stained*

together 3 volumes

LITERATURE

Schwerdt I:180, I:181, I:195

£ 1,500-2,000 € 1,750-2,300

French books

A group of 3 eighteenth-century French books, comprising:

[MONTESQUIEU, Charles Louis de Secondat]. *Le Temple de Gnide* (Essai sur le goût). *Londres, 1760*, 12mo, contemporary mottled calf, gilt arms of the Counts von Thurn on covers, red edges

[ROUSSEAU, Jean-Jacques] *Airs principaux du Devin du village*. [France, eighteenth century], 8vo, engraved plate (entitled *Devin du village*), 18 folding engraved plates of music [some extracted from Rousseau's dictionary of music], contemporary marbled calf

La quarantaine sacrée aux souffrances de J.C. Augsburg: Klauber brothers; Paris: Lesclapart, 1788, 28 engraved plates; *Dévotes affections, pour servir aux stations du chemin de la Croix. Augsburg: Klauber brothers, 1780*, 13 (of 14) engraved plates; 2 works in one volume, 8vo, contemporary marbled calf, *lacking one plate, spine defective*

together 3 volumes

£ 500-700 € 600-800

French miniature almanac for 1783

[Paris, 1782]

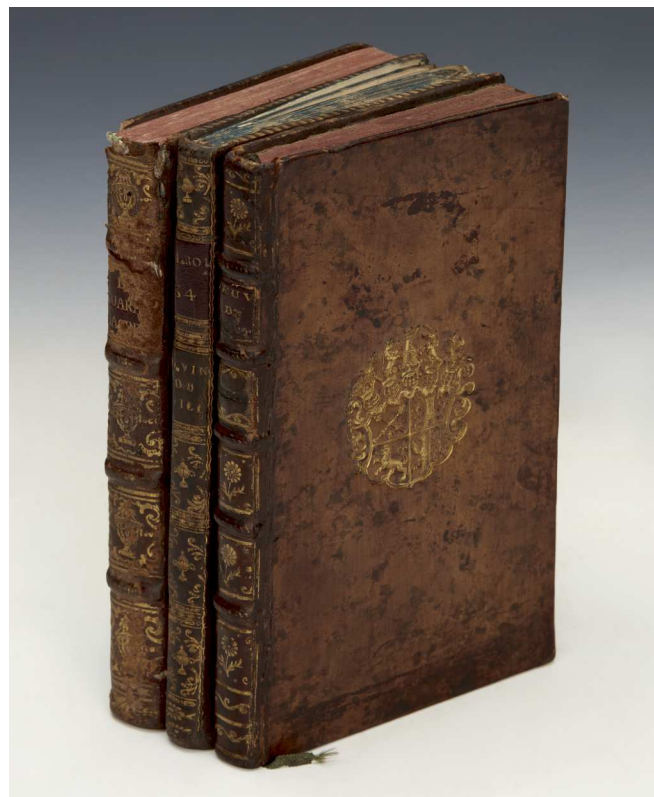
37 x 68mm., containing the text of 12 airs, 12 double-page calendar openings each with an engraved headpiece, contemporary green morocco gilt, gilt edges, with a matching red morocco gilt pull-off case with a blue silk liner, *binding and case very slightly rubbed*

A CHARMING MINIATURE ALMANACH.

£ 800-1,000 € 950-1,150



125



124



126

126

Galiani, Ferdinando

Della moneta libri cinque... edizione seconda.
Naples: Stamperia Simoniana, 1780

4to (223 x 170mm.), engraving of a coin on title-page, woodcut initials, head- and tailpieces, contemporary vellum with blind-stamped arabesque centrepiece, quires c, li and Bbb browned, occasional light foxing

Galiani's treatise, first printed anonymously in 1751, was not just a work of economics; it was based on the principal that freedom was important for society to work properly and it became very influential in subsequent monetary theory. The text here is unchanged from the first edition but has been supplemented with a preface, notes and an epilogue, remarking on the change in the current situation since the first edition.

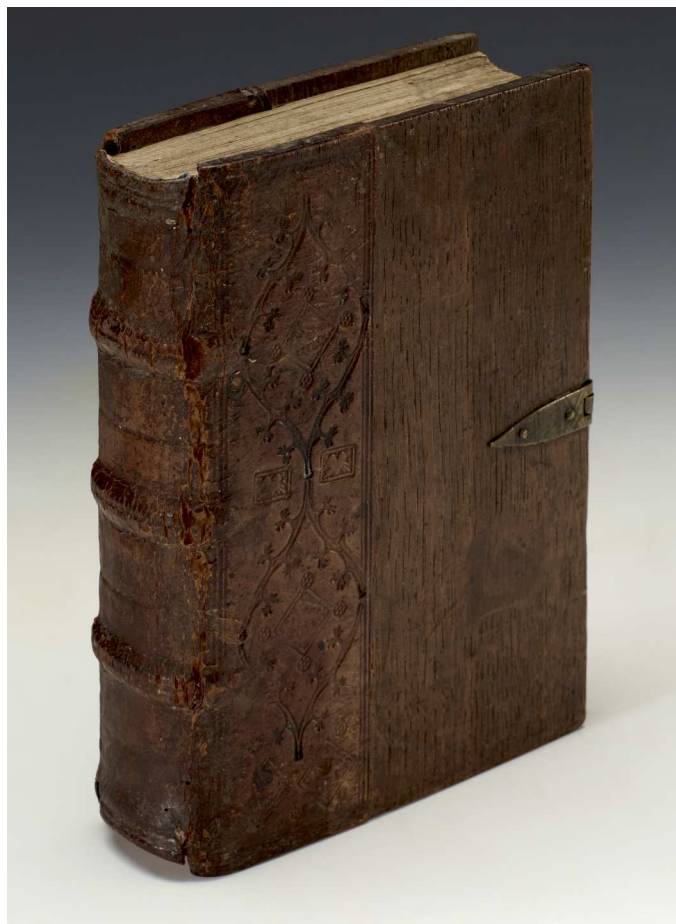
LITERATURE

Einaudi 2330; Kress B.275

PROVENANCE

N.C., initials on title-page (crossed through); François Campori, inscription at foot of title-page; Bellitti, inscription on flyleaf

£ 1,000-1,500 € 1,150-1,750



127

127

Geiler von Kaisersburg, Johannes

Navicula sive speculum fatuorum. (Strassburg: [Johann Prüss], 1511)

4to (209 x 150mm.), woodcut illustrations, a remboitage of contemporary blind-stamped half calf over wooden boards from the Christuskopf bindery of Hildesheim (EBDB w000207), single clasp, index tabs, occasional light browning, first 2 leaves defective at foot, title-page with old repair, last few leaves repaired at fore-edge, new endleaves, binding slightly rubbed, upper joint cracking

A collection of sermons given in Strassburg in 1501-1502, written as a commentary on Sebastian Brant's *Ship of Fools* (see lot 102), and printed using the same woodblocks. It is generally assumed that the designs for the woodblocks were drawn up by Albrecht Dürer, who met and worked with Brant during his time in Basel in the early 1490s.

LITERATURE

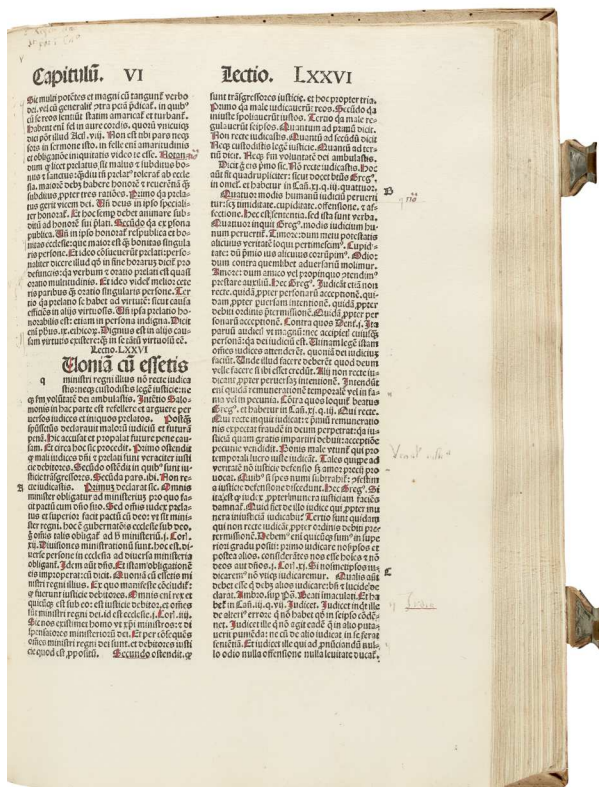
VD16 G778

PROVENANCE

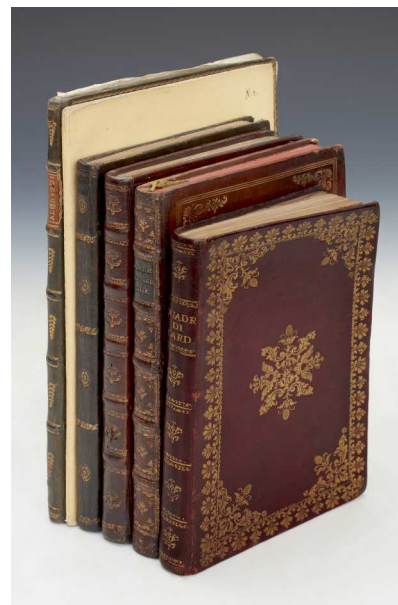
Antiquariat W. Brandes, Braunschweig, auction, 12-13 October 1989, lot 1612

£ 8,000-10,000 € 9,200-11,400

See also illustration overleaf



130



131

131

Italian topographical works

A collection of 6 volumes, 5 in fine gilt bindings, comprising:

CETTI, Francesco. I quadrupedi di Sardegna. *Sassari: Giuseppe Piattoli, 1774*, 8vo, engraved title-page, engraved map, engraved headpieces, 4 engraved plates, contemporary Italian red morocco gilt, gilt edges, without the dedication and without the appendix

[FORMALEONI, Vincenzo] Descrizione topografica, e storica del Bergamasco. *Venice: Giovanni Battista Costantini for the author, 1777*, 8vo, 2 folding engraved maps outlined in colour, contemporary calf gilt, gilt edges, without blank leaves A1 and D8

FABRIZI, Carlo. Delle usure del Friuli nel XIV. secolo e della marca ad usum Curiae... Opera postuma. *Udine: (fratelli Gallici for the) Accademia, 1774*, 8vo, contemporary calf gilt, red edges, a few small marginal tears

[TORRES, Giuseppe] Breve dialogo sopra la storia della città di Recanati [caption title]. (*Cesena: heirs of Biasini, 1795*), 8vo, contemporary green morocco gilt with the arms of Busati of Treviso, gilt edges, *lacking main title-page* (ICCU lists 2 copies only)

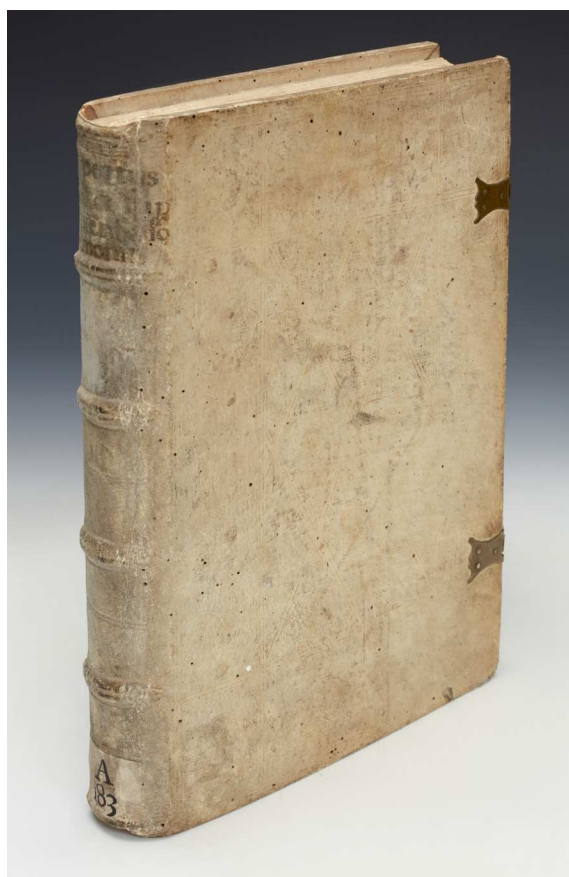
ALBRIZZI, Almoro. Memorie storiche che spargonsi de settimana in settimana per la colta Europa... Oderzo. [*Venice, 1743?*], 4to, 2 folding engraved plates (one as frontispiece, one map), 20, [4]pp., manuscript index loosely inserted at back apparently in the hand of Cicognara

[COLLETTI, Giovanni Domenico] Inscriptiones Opiterginae [Oderzo] infimi aevi. *Venice: Giuseppe Antonelli, 1841*, one of 60 copies, 8vo, yellow paper wrapper with inscription by Cicognara on upper cover, previously inserted in back of Albrizzi volume

together 6 volumes

The work on Recanati was written to celebrate the marriage of Ferdinanda Leopardi, the aunt of the poet Giacomo Leopardi.

£ 800-1,000 € 950-1,150



130



132

132

Jacobus de Voragine

Leben der Heiligen. Nuremberg: Anton Koberger, 5 December 1488

143 (of 262) hand-coloured woodcuts extracted from the work, pasted into a nineteenth-century album with a blue paper wrapper, lettered on upper cover "Ausschnitte"; sold not subject to return

This is a collection of just over half the woodcuts from Koberger's only illustrated edition of *The Golden Legend*. RARE: most surviving copies are incomplete.

LITERATURE

Goff J168; H 9981; BMC ii 433; BSB-Ink H-20; Fairfax Murray, German 433; Schäfer 184

PROVENANCE

Prof. Otto Hupp (1859-1949), graphic designer; Hartung und Karl, Munich, sale, 4 November 1986, lot 221

£ 4,000-6,000 € 4,600-6,900

133

Johannes de Capua

Dis ist das buch der wysheit der alten wysen, von geschlecht der welt. (Strassburg: Johann Grüninger, 1501)

folio (272 x 192mm.), woodcut illustration on title-page, woodcut initials and illustrations, later vellum, blue edges, lacking 4 text leaves (P3-4, Q2 and Q5), small stain on title-page, a few small stains in lower margin at end, cut close at head, lacking 2 pairs of green silk ties

RARE. These popular Indian animal fables, the Panchatantra, were translated probably from Hindu into Persian and then in the twelfth century into Hebrew by Rabbi Joel. In the thirteenth century Johannes de Capua translated the Hebrew into Latin, under the title *Directorium humanae vitae*. This German translation is by Antonius von Pforr (died 1483).

This is the first Grüninger edition, with new woodcuts, typical of the Strassburg style found in Grüninger's works.

LITERATURE

IA 119.075 (under Bidpai); VD16 J378 (listing 3 copies)

PROVENANCE

Bought from Dörhling (Hamburg), June 1987

£ 6,000-8,000 € 6,900-9,200

134

Lateran Council

Sa. Lateranen. Concilium novissimum sub Iulio II et Leone X celebratum. (Rome: Giacomo Mazzocchi, 25 October 1520; errata: 31 July 1521)

folio (290 x 200mm.), large woodcut depicting the council on title-page, N1 and mm3, woodcut initials and illustrations, eighteenth-century calf, spine gilt in compartments, a few early annotations, a few pencil markings by Joseph Mendham, small repair at head of A3, tear in dd2 across edge of printed area without loss, neatly rebeked

Over 430 dignitaries attended Lateran V (1512-1517), including over 280 ranked bishop or higher, the majority from Italy or Spain, though the Greeks of Rhodes and the Maronites of Lebanon were also represented. Committees of prelates prepared materials in three groups of 20, focusing on faith; unity, peace and crusade; and reform. Their proposals were then debated in general congregations. Session VIII attempted to broker peace between Venice and the Empire, also calling for an expedition against the Turks. Hungary's attention was on the threat of a Turkish invasion; a large element in the Emperor Maximilian's letter of early 1517 comments on the Turkish occupation of Egypt.

LITERATURE

Censimento 16 CNCE 13059; Sander 2081; Mendham R199

PROVENANCE

"N", bishop and count of Verdun, early inscription at foot of title-page (probably Nicolas Psaume, 1518-1575, who attended the Council of Trent); J.G. Michiels, eighteenth-century ink stamp and engraved bookplate by Louis Frujters; Joseph Mendham (1769-1856), sale, Sotheby's, 5 June 2013, lot 87

£ 2,000-3,000 € 2,300-3,450

102

SOTHEBY'S



Die gute truw gesellschaft einander bystād
sollt rēn/ wie sie nach volgt.

Er byrre gieng
zu te vnd grüßte sie die sch
liffte sagte in wo wan er
kam. Des antwort d byrre
yob bin i dñer wüßte lang
yrge weß/ vñ reßß ich geßge die sch
langen vñ dem end an das ander wā
dem/ vñ hab forcht ob ieger ob etwas
tūng im wald sy vñ bin her gewið
en. Sprach die schiffte. Fürst die
nit/ dann an diß end ist noch nie ieger
kommen. Vñd wile by vñs sie wo
ne so welle wie die vñser gesellschaft
mit teilen vñ vñs zu die versprechen
dann es ist güt weid vñs wasser.
Der byrre begerte ir gesellschaft vñd
blib by inen/ vñd se machten in selbe
en wohnung von elen der domm/ vñ

bin sie aller tag zu samē kamen zu te ge
sellschaft vñd sabulierten da von woz
ten dñer wald. Vñ ein tag waren die
schiffte by einands d rap. Die mus/ vñd
die schiffte/ vñd mangelten des byr
ren. Vñd da er so lang vñ blib/ betē
sie forcht/ ob im von den ieger ich bege
gen wer vñd schickten vñ den rappen
die wald zu ersuchen/ ob er ich gewar
wurd. Der rap was besend/ vñd flog
hin zu wald/ vñd fand den byrre in eir
nem netz/ vñd kam bald wider/ vñd sa
ge das seinen gesellen. So bald die
mus das hort sie/ vñd bat sie dē rap
pe dñen setzgen/ vñd da sie zu dem
byrre kam sprach sie. Duider wer hat
dich in d netz gefetert mit soltu doch
der vernünftige vernidige istet eine

sein. Antwort der byrre. Schwester es
mag neman uns lob dē waret vor dem
weil die von oben herab liden in ge
orden ist. Oder weisstu mit das den be
senden it luff vñd dē farchen it fere
daron mit sein mag. Vñd da sie also
mit einander redten/ da kam die schiff
te auch gegangen/ zu der sprach der
byrre. Schwester dñch was bist du
her kumet oder was mag vñd dein by
wesen forden. Da allē die mus mag
mir dñen stück zernagē zu meiner le
digung. Vñd ob der ieger kem/ so bin
ich lydsfertig zu fischen/ sprach d rap
die mus mag sich wol in an stilt d wil
sie sind verbergen. Allē so dñst eine
gemach samē gango vñd nit geschickē
zu fischen/ oder dich zu dñer bergen/ vñd

wurdest vllidē gefangē. Antwort die
schiffte. Ein vñniffziger by gertuw
er gesellschaft soltu nit schen genelē
sein/ nach verlesung seiner gesellen/
vñd was er nit schiff mag rēn/ da soll
er doch trost rēn nach seinem vernū
gen/ dan sein eigen byrre sol ein gertū
er geßel sein für den andern vñ seine
lyb ziesē/ vñd im dar legen/ dan wā
güt gertuwē gesellschaft zerrēt wūte
so ist ir leben geminder/ vñd ir angen
verfinstert. Vñd da sie dñe red nach
trybē so kumpt der ieger. I am her die
mus reß das netz zernagen/ vñd flog
der byrre/ vñd dē rapp flog zu dem
wald/ die mus schloß in ein stilt by ei
ner wirtel eine domm.



Man truw gesellschaft nit von einander wy
ßer so kommen sie alweg vñ nēten.

L. III

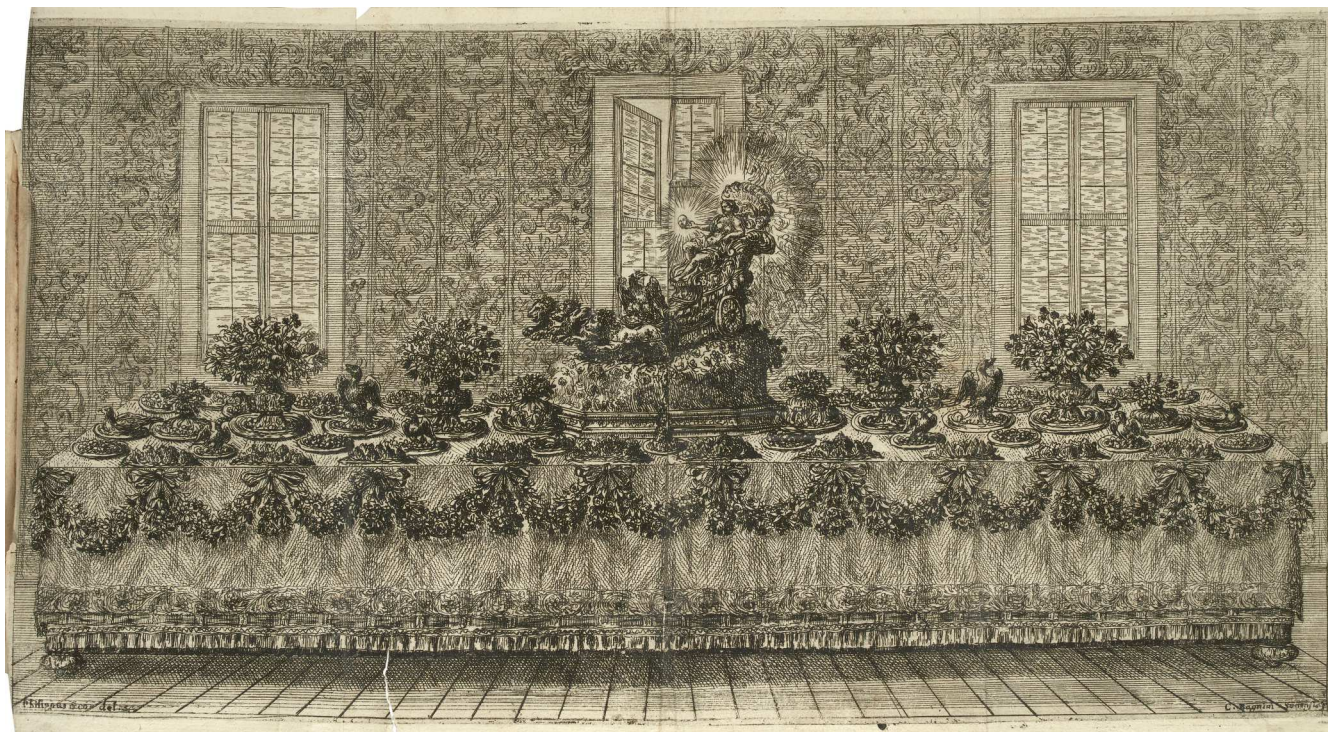
Decreta et acta concilij Lateranensi.

conuocauit. Basilensis tamen conuentus Patres/ contra sanctissime Ni
cēne Synodi decreta praei Romanū Pontificis contumacia & auctorita
tatem/ Concilium licet Acrephili conuocantes/ & prosecuentes/ Cui hoc
quocq; ceteris illius congregacionis malicia haudauerunt/ J. hicacio Eni
genio/ Amadum Sabaudie Ducem suscepit. Q uod tamē tenere la
etum/ Ecclesie tamen plurimum. bluit. Nam/ & tripliciter scissa tūc est/
& longo post tempore/ ad unitatem reduci uis petiuit/ rēuocatio
bus/ impetebant. Eugenio tunc/ & Nicolao postea Italiam frustra pla
care conuictibus/ Et tunc tamen idem Nicolaus/ ubi Amadeus de quo
dixi/ Pontificatu seipsum abdicauit/ summa Christianorum omnium le
titia/ & exultatione. Sed interruptum tantum gaudium Constantinopolis/
& Peræ expugnatione. In qua Constantinopolitanus Imperator obtrun
tus est. Et quod reliquum nobis erat. Orientalis roboris/ ac splendoris
amissus. Amisus antea dudum Ierololimis/ Antiochia/ & Alexandria/
tribus Ecclesie Catholice municipalibus Arcibus. Adueniente deinde Cas
sini terti Pontificis Legato. complumbusque Ceteris legatis Taurini Va
gari defenderunt/ multis hostium trucidatis/ Et capta etiam ingenti pre
da/ quam nobis paulopost diffundimus/ & fecerdis/ cum emulorum
repudiis amissis. Imperantis Imperio/ cum tota Pontica regione/ &
hollinze Regno/ cum bona Illyrici parte/ Repperasset hanc omnia Pius
Secundus prudentia/ & charitate in Christianos nulli praedecessorum
Pontificum postponendus/ si dum in conuentu Mantuæ celebrato hanc
meditatur/ omnis fere Italia intestinis odiis/ & bellis caruisset. Sed tunc
omnino recuperationis spes intermissa/ tanti Pontificis morte subla
bit. Et ita/ nostra cauti/ tantum bonum/ nostris/ ut diximus/ malis/ mis
pedum huiusque sapientie/ Serpente magis indies/ & Christianam
dicionem occupante uicino iam/ & potentissimo hoste. Ad nosros redit
qui diuina ira percuti/ post amissam Euboram/ & magna Graeciae atq; epy
ri partem/ maiora bella parat/ maiora odiis/ & discordiarum domi/ milice
q; semina iucere. Accedente ad hoc Bormorum Regis perfidi/ & in ipse
tam iam heretum probantes/ sceleratq; & Urbis uicina opugnare. Q uo
demum omnia/ aut maiori ex parte/ Pauli Secundi sapientissimi Pontifi
cis iussu/ & prudentia sublata sunt. Carpit hanc attigi Partes/ ut quā
supra meos annos/ accideret/ remitteremini. Q uo uero/ mea gerere/ gila
sunt/ neminem ex uobis esse arbitror/ qui non licet ego/ & melius mecu
nia uerba

Sessio Sexta.

LXXIIII

nia norit. Q uis est enim/ ad quē illius nunq; satis deplacite cladis/ quā
ante hos uiginti annos/ in Illyrico acceptus/ fama nō pueniret. Q uis
est/ qui pulcherrimas/ & diuissimas Orientis/ atq; Epyri ciuitates ex co
de/ & oculis Christianorum a Turcis nuper erutas nō deplacuerit. Omit
to combustas naues/ amissas tueres/ desideratum sepius nostri ne mī
nis robur. Q uis est praeterea/ qui ad remem agrum quinquies/ eodem
anno. Turcorum rabie uislatum/ & ferre/ ac flammis delatatum nesciat/
Secundum celebrissimū Conuentus Cuius oppugnata sepius/ hoc
eum anno. Et quod superime uidimus/ amissis prope cā quatuor ep
pids/ pla dñe magis q; hominum praedio defensa est. At in ecclesia Mo
drulen/ cui ego licet indignus nunc praesum/ cōtinuus excursions fieri/ uil
lis incensas/ castra expugnata/ & intra hos duos menses/ decem uicapi/ &
diruta/ abductaq; esse. Proh dolor/ plusq; duo milia Christianorum/ quis
est/ qui non audierit iam/ ingruentem tam/ nisi nos hic in Verbe/ qui conu
uimus/ obaudimus/ dissimulamus. Praeterea reliquum Adriatici maris
orani/ Dalmatiamq; omacem/ quae & si assiduis incurfionibus/ uel ex co
mūme infestatur/ q; quicquid in ea Equitum/ aut pedum roboris erat/
ad Italicos tumultus euacatum est/ nisi tamen assiduis Venetorum uigi
lis/ & ualidissima imper clasie defenderemini/ Tum etiam nil belliceli ef
fuit. Dilecti/ rupto simul eo obice/ refractis illis claustris repagulisq;
Turcos in Italiae am uisidit. Q uid de Vngaris dicam/ quibus citius
intel pro Christi nemine/ pugnandi seruo/ ut quantumuis pauci/ cum
magno Turcorum numero congressi non ueretur. Q uid de Polonis
quorum ita spectata est in uniuersis Christi hostes strenuitas/ ut ab ar
mis in Turcos/ Tartaros/ & uices/ Valachos/ & alios eueniret/ Bana
ros exercendis nunq; repitit. Horum praedio/ & quibusdam quib. pa
pogaculis si careret/ experiremini praedicti/ quid Turcorum rabies/ qd
immanitas esset/ Experiremini certe quantum lagritis ualeant hostes hi/ de
quibus diximus. Videtis proculdubio/ & sentietis q; longe uolēt/ q; acu
te pōrent/ & q; aude Christianum sanguinem sitant/ qui equitum bis
lunt. Illud certe satis constat/ profligatos sepius/ Decem annis/ Vngar
orum exercitus. Et intra hos sex menses. Q uinq; fortissimorum corum cas
stra a Turcis in Illyrico esse expugnata. Et quod illis commune est una
cum incolis ablumpta. O ferra Christianorum pectora/ & sinnes Chris
tianos/ qui hanc non uideant/ non audiant/ non credant. Vnius olim Ca
toli. sciantia/ & Africanae fides/ pro cōcilio/ ostendit Senatui Pō
p



135

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Latini, Antonio

Lo scalco alla moderna. *Naples: (Domenico Antonio Parrino and Michele Luigi Muzio, 1692) 1694*

part 1 only (of 2), 4to (205 x 144mm.), engraved frontispiece portrait, woodcut initials, head- and tailpieces, 3 folding engraved plates, errata leaf at end, contemporary vellum, a few small inkstains, occasional light browning, one plate torn with loss, binding slightly soiled and rubbed

Second edition, a reissue of the first of 1692 with a new title-page and dedication (the second part was first published in 1694). Latini started his career in the service of the Barberini family in Rome and became *scalco* (the courtier in charge of the kitchens and therefore banquets) at the royal court of Naples. He was the first in Italy to promote the use of tomatoes in cooking (until this date they were mostly used as decoration).

LITERATURE

Fondazione BING 1104; Paleari Henssler p.420; Vicaire col. 492

PROVENANCE

Discalced Carmelites of Sta Maria della Sesa, Mussomeli (Sicily), inscription on flyleaf dated 172[3?] and on verso of frontispiece

£ 4,000-6,000 € 4,600-6,900

136

Madrazo, José de (editor)

Coleccion lithographica de cuadros del Rey de España el Señor Don Ferdinando VII. *Madrid: Real Establecimiento lithographico, 1826-1832 [1837]*

4 parts bound in 3 volumes, large folio (572 x 441mm.), 2 half-titles, 2 lithographed frontispiece portraits (one folded at foot), 2 lithographed title-pages, lithographed dedication at start of volume 2, 2 lithographed views of the Prado, 188 (of 190) lithographed plates (each with the blind stamp of the printer), list of subscribers at end of volume 1, index of plates at end of volumes 1 and 2 (but not 3), contemporary half calf, gilt edges, lacking plates LXXIV and LXXIX, occasional foxing, bindings worn, covers and spine on volume 1 detached; sold as a collection of plates not subject to return

This lavish publication, one of the first lithographic works to be printed in Spain, records the paintings in the royal collections including the Prado, the Palacio Real and the Escorial. It was issued in parts, and the numbers of plates in each copy varies. The descriptions of the paintings are by Juan Agustín Ceán Bermúdez and José Musso y Valiente.

LITERATURE

Palau 56560

£ 1,500-2,000 € 1,750-2,300



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Magritte, René

Seven autograph letters signed ("René Magritte") to the collectors Rose and Joseph Capel in Argentina, 1960-1966

in French, expressing his sorrow over a damaged painting by him, owned by Rose and Joseph Capel which was impossible to repair and offering, therefore, to replace it with his gouache *L'Ecole buissonnière*; discussing letters and drawings by Paul Colinet with a view to publication; reflecting on the question of symbolism in art, in relation to his painting *La Poitrine* and if painting can express ideas and sentiments ("La peinture est incapable d'exprimer des idées et des sentiments. La peinture ... se borne à montrer"), sharing his views on fellow painter, Salvador Dalí, whom he describes as an artist without true freedom of thought, as well as Giorgio de Chirico and Max Ernst, whom he praises as the only artists to be of interest to him

7 letters in all, nine pages, 8vo and 4to, one on printed letterhead stationery, two on postcards (including three autograph envelopes), two letters to Joseph Capel and five to his wife Rose, Brussels, 16 April 1960 to 2 February 1966, minor creasing

Rose Capel was the editor of *Le ciel bleu*, a Belgian periodical published in 1945 which featured articles and illustrations by a variety of international artists, such as André Breton, Pablo Picasso as well as Magritte, who wrote two articles in total. The Belgian Surrealist poet Paul Colinet, a close friend of Magritte, collaborated as *rédacteur en chef*. Painted in 1946, *L'Ecole buissonnière* was given by the artist to Rose and Joseph Capel in 1960. It was sold at Sotheby's in the sale of Surrealist Art, 28 February 2018, lot 37.

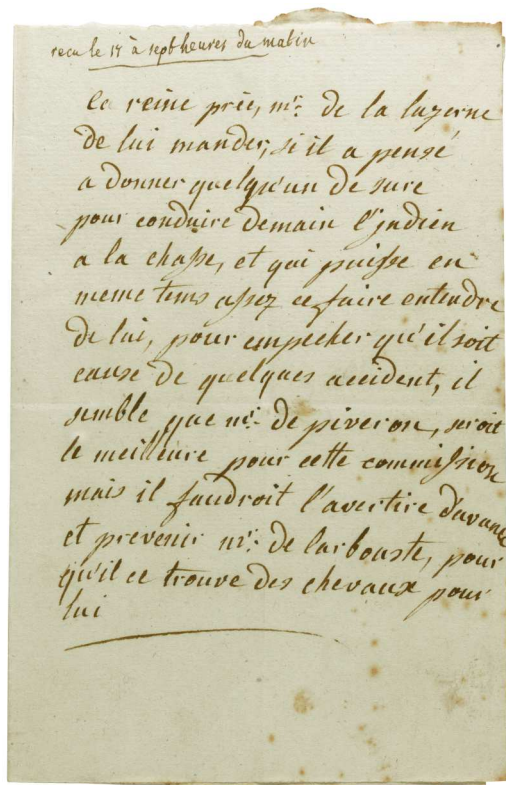
LITERATURE

David Sylvester (ed.), Sarah Whitfield & Michael Raeburn, *René Magritte, Catalogue Raisonné*, Antwerp, 1994, vol. IV, appendix no. 140, catalogued p. 325

PROVENANCE

Rose and Joseph Capel, Argentina, thence by descent to the present owners

£ 6,000-8,000 € 6,900-9,200



138

138

Marie-Antoinette, Queen of France

Unsigned autograph letter to the Comte de La Luzerne, written in the third person, [about the envoys of Tipu Sultan]

arranging for someone to bring the Indian [envoy] to attend the royal hunt, asking de La Luzerne to make sure this is someone reliable, agreeing that Piveron [de Morlat] would be most suitable, and asking him to act promptly to ensure that Piveron fulfills this commission, rather than [the equerry] de Larbouste, and that horses are found for the guest

1 page, 8vo (c. 165 x 110mm.), annotated by the recipient ("recu le 14 à sept heures du matin"), no date [probably 1788], some foxing, integral blank laid down on printed stationery of Louisa, Marchioness of Waterford, together with a letter by her to Lady Ponsonby, presenting "the original letter of Marie Antoinette" in 1890

Tipu Sultan (1750-1799), Sultan of Mysore, sent envoys to France in 1788, trying to elicit help against the British East India Company. Piveron de Morlat had met Tipu in his role as French agent at the court of Hyder Ali and had made arrangements for the envoys to be met at Brest in March 1788 (see his letter to La Luzerne, in M. Hasan, *History of Tipu Sultan*, 1971, 2006, p.118). Three envoys finally arrived on 16 July 1788. César Henri Guillaume de La Luzerne (1737-1799) was Governor-General of the "Iles sous le Vent" (now Haiti) from 1785 to 1787 and became minister of the Navy under Necker.

£ 3,000-4,000 € 3,450-4,600



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Marineo Sículo, Lucio

Pandit Aragonie veterum primordia regum.
(Saragossa: Jorge Coci, 30 April 1509)

folio (276 x 193mm.), large woodcut arms of Aragon on title-page, woodcut initials, woodcut border illustrations including portraits of kings, woodcut printer's device at end, final leaf blank, early nineteenth-century Spanish half calf, modern folding box, occasional light staining, title-page torn and repaired, b6 repaired at fore-edge, c6 repaired at edges, many leaves strengthened in gutter, last printed leaf partly laid down and slightly torn at foot, spine slightly chipped at head

FIRST EDITION of Marineo Sículo's history of the kings of Aragon, commissioned from him by Ferdinand of Aragon to record the deeds of his predecessors. Marineo, a humanist from Sicily, moved to Spain in 1484 where he became professor at Salamanca before joining Ferdinand's court as royal historiographer.

Coci's printer's device was closely based on that of Pablo Hurus, an earlier printer in Saragossa, whose stock Coci acquired; the woodblock of the arms of Aragon, used on the title-page, was also from the Hurus workshop. This is an early work from Coci's press; he continued printing until the 1540s.

LITERATURE

Norton 628; Palau 152144

PROVENANCE

Joannes Caxal y Perez de Biescas (NE Spain), inscription at foot of title-page; Gabriel Caxal y Fananas, inscription on folio II

£ 5,000-7,000 € 5,700-8,000



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Marineo Sículo, Lucio

Opus de rebus Hispaniae memorabilibus. (Alcalà: Miguel de Eguia, May 1533)

folio (273 x 185mm.), title within woodcut border with large woodcut armorial, woodcut initials, a section of text on O4v-O5r crossed through (relating to the Jews), nineteenth-century half green calf, title-page slightly short, occasional light browning, binding slightly rubbed

First published in 1497. Miguel de Eguia reprinted this expanded and updated version in 1530 and again in 1533, together with a Castilian translation, which had the text printed in gothic type instead of roman. Marineo is assumed to have died shortly after the publication of this edition.

The section on the Catholic Kings includes the acquisition of the Canary Islands and the discovery of the New World (by one "Petrus Colonius"), in which he mistakenly claimed that a coin of the Emperor Augustus had been found in a gold mine in the Indies.

LITERATURE

Alden & Landis 533/20; Palau 152134; Sabin 44585

£ 3,000-4,000 € 3,450-4,600



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Meder, Joannes

[Quadragesimale] Parabola filii glutonis profusi atque prodigi... Basel: Michael Furter, 1510

8vo (148 x 101mm.), title printed in red and black with woodcut printer's device, full-page woodcut illustrations, different woodcut printer's device at colophon and another at the end, without final blank leaf, crushed navy morocco by Riviere, arabesque gilt centrepiece in period style, gilt edges, *small paper repair to foot of d8, binding very slightly rubbed*

A reprint of the 1495 Furter edition of this collection of sermons, which had woodcuts by the Master of the Haintz-Narr; the woodblocks for this edition are close copies. The woodcuts show the influence of Dürer and of the illustrations for Brant's *Das Narrenschiff* (see lot 102 for the 1499 edition); Brant was a friend of Meder and wrote the verse preface for this work.

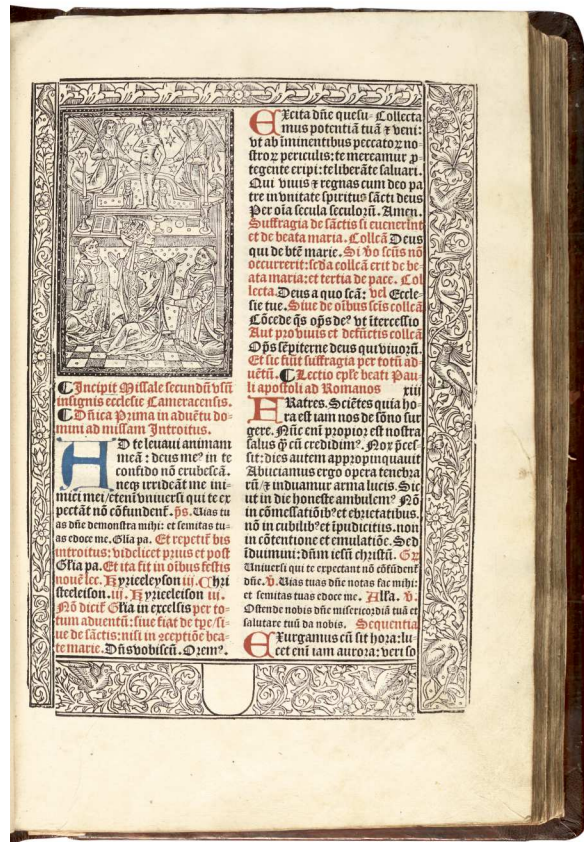
LITERATURE

VD16 M1855

PROVENANCE

notes in French on flyleaf, headed F. Muller & Co., 1903, with blindstamp "Amsterdam Keisersgracht 319"

£ 3,000-4,000 € 3,450-4,600



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Missal. Use of Cambrai

[Missale secundum usum insignis ecclesie Cameracensis. Paris: Wolfgang Hopyl for Henri Estienne and Simon Vostre, 30 August 1503]

folio (337 x 216mm.), printed in red and black, woodcut illustrations, a1 within woodcut border, typeset music, contemporary French blind-stamped calf over wooden boards with small fleurs-de-lys and double-headed eagle stamps, some deckle edges, sheet of manuscript notes loose at front (in Falkner's hand?), *lacking title-page, *8 (probably blank), s5-6 (canon missae), and aa7, a few marginal repairs (probably from index tabs), rebounded, lacking two pairs of clasps*

A rare Cambrai missal.

LITERATURE

Moreau 1503/96; Weale-Bohatta 227 (listing 3 copies, all incomplete)

PROVENANCE

John Meade Falkner (1858-1932), author and reader in palaeography, sale, Sotheby's, 14 December 1932, lot 310, £7-10s, Michelmore; William Foyle (1885-1963), Beeleigh Abbey, morocco booklabel; sale, Christie's, 11 July 2000, lot 233 (with another work)

£ 1,500-2,000 € 1,750-2,300



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PROPERTY OF A LADY

Monsagrati, Antonio, of Madrid

Italian manuscript volume of legal proceedings relating to his claim to citizenship of the Republic of Lucca. [Lucca, 1722-1723]

folio (approx. 320 x 215mm.), 454pp., plus a 12-page index loose at end, and 2 further manuscript documents loose at end dated 1729, engraving of the *Volto santo* bound at front, hand-coloured armorial of the Republic of Lucca after the title leaf, contemporary vellum, edges uncut, binding slightly worn

Antonio Monsagrati was the son of Bernardino Monsagrati and Teresa Marracci of Lucca. This volume contains official records and attestations, mostly manuscript but with a few printed forms, with lists of witnesses and genealogical information, attesting to his claim to Lucchese citizenship. Antonio Monsagrati of Madrid is recorded as a member of the Order of Calatrava and he appears as the dedicatee of a book printed in Madrid in 1733. His portrait also survives.

£ 800-1,200 € 950-1,400

145

[Officium parvum beatae Mariae Virginis]

Beatae Mariae Virginis Officium. Venice: Giovanni Battista Pasquali, 1740

8vo (126 x 80mm.), engraved throughout (including frontispiece, title-page vignette, 15 full-page illustrations and 20 tailpieces engraved by Marco Alvisi Pitteri after designs by Giovanni Battista Piazzetta, text engraved by Angela Baroni), CONTEMPORARY VENETIAN CALF ELABORATELY GILT, spine gilt in compartments, gilt edges, red fabric boardliners, binding slightly rubbed, joints starting to split

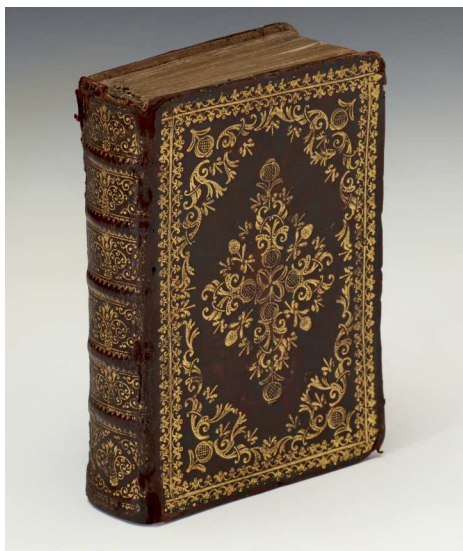
A charming prayer book, "il gioiello più gentile del bibliopola Pasquali" (Morazzoni, p.115), financed by Caime, a rich Venetian merchant. The plates later came into the possession of Remondini and were reprinted several times.

For a very similar Venetian binding on a 1754 Officium BMV, see Giulia Bologna, *Legature*, p. 138.

LITERATURE

Morazzoni pp.115-116

£ 800-1,000 € 950-1,150



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Petrus Lombardus

Sententiarum libri IV. Henricus de Gorichem: Conclusiones. Thomas Aquinas: Tituli quaestionum, Articuli Parisiis. Venice: [Bonetus Locatellus] for Octavianus Scotus, 16 December 1489

Chancery folio (295 x 209mm.), 256 leaves, a-z ꝑ ꝑ aa-dd⁶ ee⁶ ff¹⁰, double column, 50 lines plus headline, gothic type, 4- to 7-line initial spaces with printed guides, woodcut printer's device beneath colophon, later vellum, m2 with small marginal tear, occasional light foxing, lacking 2 pairs of ties

Peter Lombard's *Sententiae* were written between 1148 and 1158, and are here accompanied by the commentary of Henricus de Gorichem (died 1431). There is an additional preface by the chancellor of the University of Paris, Etienne Tempier (died 1279), decrying the errors made by students at the university which lead to heresy; in 1277 he had issued a list of 219 doctrines that were considered heretical.

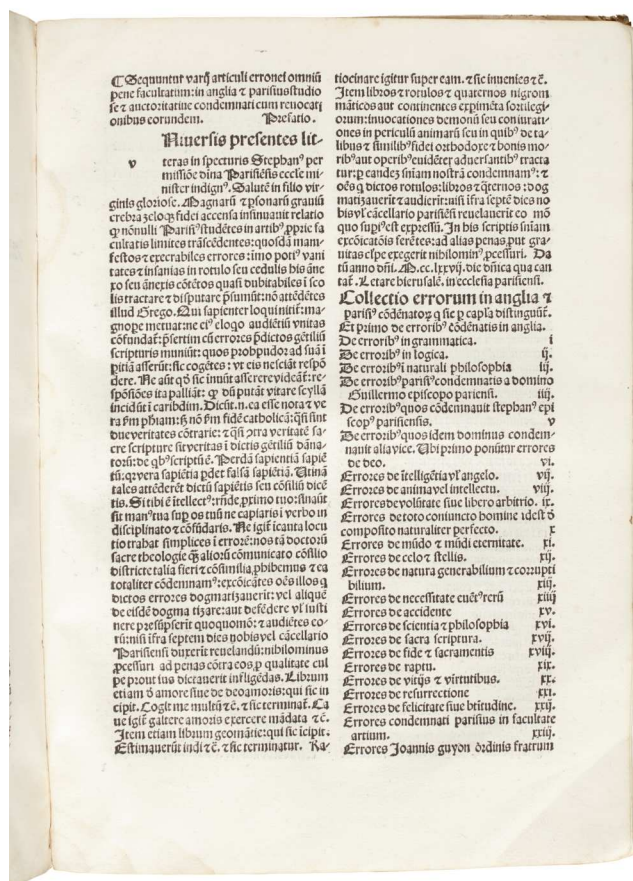
LITERATURE

Goff P493; HC 10200; BMC v 437; BSB-Ink P-386; Bod-inc P-231; GW M32499

PROVENANCE

Frater Antonius de Bovasius, Order of Minims of San Francesco di Paola (and Provincial of the General Chapter of Genoa in 1710), inscription on title-page; Biblioteca Giuliana, armorial bookplate; sale, Sotheby's, 11 June 2002, lot 35

£ 3,000-4,000 € 3,450-4,600



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PROPERTY OF A LADY

Philip II

Carta executoria de nobleza for the brothers Gonzalo Rodrigues and Francisco Lobo of Jerez de la Caballeros and their heirs. *Granada, 21 March 1569*

folio (c. 310 x 208mm.), ILLUMINATED MANUSCRIPT ON VELLUM, [1 (blank)], 28, [3 (with later additions)] leaves, sewn in a single quire, thick coloured thread in the central fold (probably to hold a seal, now lacking), first double-page opening illuminated, on the left-hand side the lettering "Don Philipe" with portraits of saints and the king and some kneeling courtiers (courtiers slightly defaced), on the right "Por la gracia de Dios" with a knight on horseback defeating the Moors and a large armorial, numerous gold initials on coloured grounds, on fol. 20 portraits of saints and a group of nobles (one carrying a musket), on fol. 28 an inhabited gold initial with a nobleman in fine clothing, signed at the end by Torres and Salgado on behalf of the king, contemporary Granadan binding of dark brown goatskin with gilt plateresque decoration, including stamps of lions, deer, birds and shells, roll-tooled borders with military motifs, boards comprised of early printed leaves pasted together (and now come apart), probably printed by Cromberger of Seville, occasional rubbing of illumination, pastedowns lifted and binder's waste now partly pulled apart, spine defective at head and crudely repaired at foot, lacking 4 pairs of blue silk ties

The file copy of this carta executoria is still in the archives of Granada (*Archivo de la Real Chancilleria de Granada*, E.301-47-11).

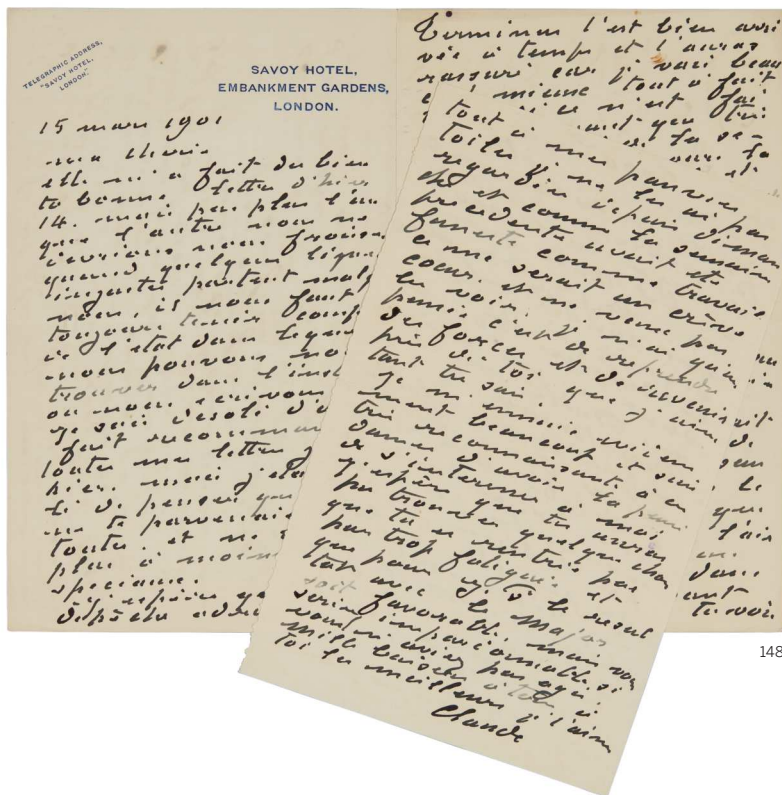
The early printed binding waste contains extracts in Spanish from an illustrated life of Christ or a commentary on the Gospels, perhaps Montesino's *Epistolas y Evangelios* (Seville: Cromberger, editions printed in 1537, 1540, 1549). The woodcuts are close to those used by Cromberger for his *Retablo de la vida de Cristo* by Juan de Padilla (1518), though Padilla's text is in verse. The sewing guards (also binder's waste) are from a different text with a different typeface, also illustrated, and on one fragment the (printing?) date 1508 can be seen.

For very similar bindings, see *Encuadernaciones Españolas* (Madrid, 1934), plate 25, dated Granada, 1567 (with the deer and shell tools), and Davis Gift 400, dated Granada, c. 1570 (with the deer, bird-on-a-branch, corner fleurons and vase tools).

£ 3,000-4,000 € 3,450-4,600



147



148

Pissarro, Camille

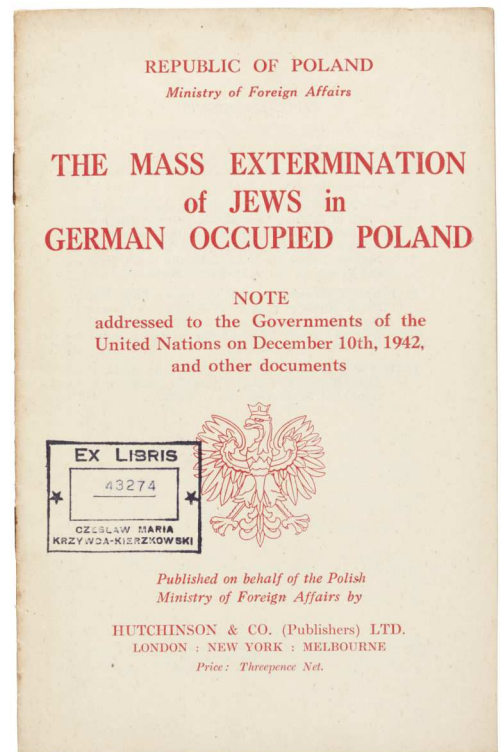
Autograph letter signed ("C. Pissarro"), to his wife Julie

about his sons Lucien and Georges, discussing where they might live, mentioning Menton and Morocco, explaining how difficult it would be to live there, noting that he has a cold at the moment and cannot work, discussing a letter from Georges' doctor, passing on his advice that he thought it was not necessary for him to leave England, adding that he hopes to be finished here around the beginning of November as he is running low on cash, and enclosing a letter of Lucien's [not contained here] ("...Malheureusement je suis enrhumé en ce moment et ne puis travailler...")

4 pages, small 8vo (158 x 101mm.), Rouen, Hotel d'Angleterre, 25 October 1896

From his room in the Hôtel d'Angleterre in Rouen, Pissarro produced several paintings in 1896 of the view of the Boieldieu Bridge, one being *Matin, Temps Gris, Rouen* (Morning, An Overcast Day, Rouen).

± £1,000-1,500 €1,150-1,750



148

149

149

Polish Government in Exile

The mass extermination of the Jews in German Occupied Poland. Note addressed to the governments of the United Nations on December 10th, 1942, and other documents. *London: Hutchinson on behalf of the Polish Ministry of Foreign Affairs, [1943]*

8vo (216 x 140mm.), title printed in red, 16pp. stapled and without covers as issued

AN EARLY ANNOUNCEMENT OF THE HORRORS OF THE HOLOCAUST. The Polish government in exile announced to the Allied countries of Europe, together with the USA and Soviet Russia, that Nazi Germany was not only exterminating German Jews but also Jews from across occupied Poland. This pamphlet describes the workings of the Warsaw Ghetto and the targets set by the Nazis for the numbers of Jews to be eliminated, together with the various methods employed for the killing of Jews. It estimates that by December 1942 over one million Polish Jews have already been murdered; by the end of the war, more than three million Polish Jews had died.

PROVENANCE

Czeslaw Maria Krzywdza-Kierzkowski (naturalised in 1951, according to the London Gazette), library stamp on title-page

£2,000-3,000 €2,300-3,450

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

Pius VII and the French occupation of Rome

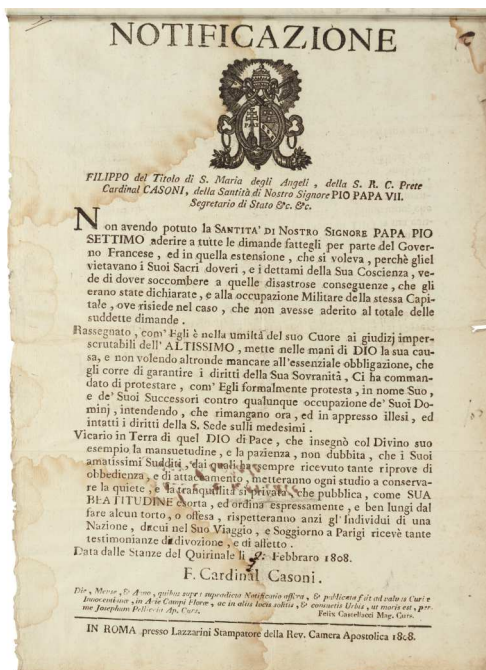
A volume of manuscript and printed documents detailing relations between the French administration in Rome and the Pope. [Rome], January 1808-April 1811

4to (285 x 203mm.), several hundred pages, clerical copies, mostly in Italian with a few in French, starting with a manuscript list of contents, contemporary half calf, *defective at beginning (lacking probably the first 2 pages of contents), binding worn, both covers detached, upper board from a different (smaller) volume*

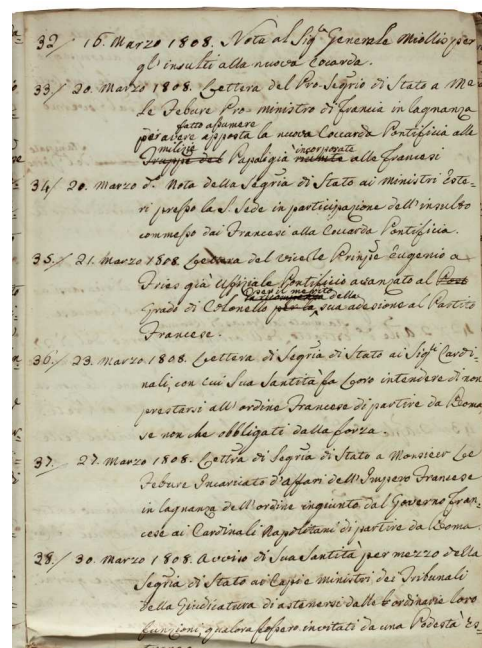
Napoleon's occupation of Italy and subsequent seizure of Church lands and possessions was eventually resolved with the Papacy by the Concordat of 1801, in which the Catholic Church was partially restored to its previous position within France but with many of its privileges retained by Napoleon. However, when Napoleon invaded Italy again in 1808, he was then excommunicated by Pius VII, which resulted in Pius's abduction by General Radet (though not on Napoleon's orders) and he remained under house arrest until 1814.

This volume relates almost day by day the events of 1808-1809 when the French occupied Rome and the Papal States, partly in order to prevent the English from continuing to trade there. General Miollis entered Italy in January, and by early February the pope was high-on imprisoned in the Quirinal. The correspondence is predominantly between the Pope or his secretaries of state and the ambassador Charles-Jean-Marie Alquier (1752-1826), who left Rome in February 1808, General Miollis, in charge of the French troops occupying Rome, and General Radet. The first entry in the volume, dated 6 January 1808, is a list of requests made to the Pope by the French, including rubber-stamping Napoleon's choice of cardinals; Pius reacted with inertia, marking the start of his passive resistance which caused the French such problems in Rome. Pius's response via his secretary (dated 30 January 1808) states that he is "altamente sorpresa" and "profondamente addolorato" by Alquier's requests, that he has done everything he can to assist "eccettuata quelle soltanto, che i suoi saggi doveri, e dettami della sua coscienza non gli permettevano" (having excluded only those that his holy office and the dictates of his conscience would not allow him to do). Another statement of resistance was the cockade (coccarda pontificale) given to the troops in Rome still loyal to Pius, which generated more complaints from General Miollis.

The documents are file copies of various notes relating to the instructions of the French and the pope's responses. They are predominantly in Italian, with a few in French, though most of the French documents have been translated into Italian. There are printed proclamations, including Pius's condemnation of the invasion from February 1808, which Miollis tried to suppress, and another by the French banning the carrying of weapons. There is a copy of Napoleon's decree from 2 April 1808 in which he annexed Urbino, Ancona, Macerata and Camerino to the Kingdom of Italy, and his two printed decrees from 17 May 1809, in which he declares that Rome itself has been absorbed into the French Empire: the following item in the volume is Pius's notice of excommunication of the French occupiers (10 June 1809, though not naming Napoleon himself). Pius then made an address to the people of Rome on 6 July as he was arrested by the French and the Quirinal was taken by force. The bulk of the volume pertains to 1808, providing a detailed portrait of the diplomatic actions of both sides during this troubled time.



150



150

The survival of this volume is noteworthy. Napoleon had the Vatican Archives removed to Paris between 1810 and 1813, though the files of Pius VII were somehow omitted from this programme; apparently they were buried in the gardens of the Vatican and recovered some fifty years later.

PROVENANCE

[Robert Milnes, Marquess of Crewe (1858-1945), bookplate on upper cover from a different book]; his daughter Mary, duchess of Roxburghe

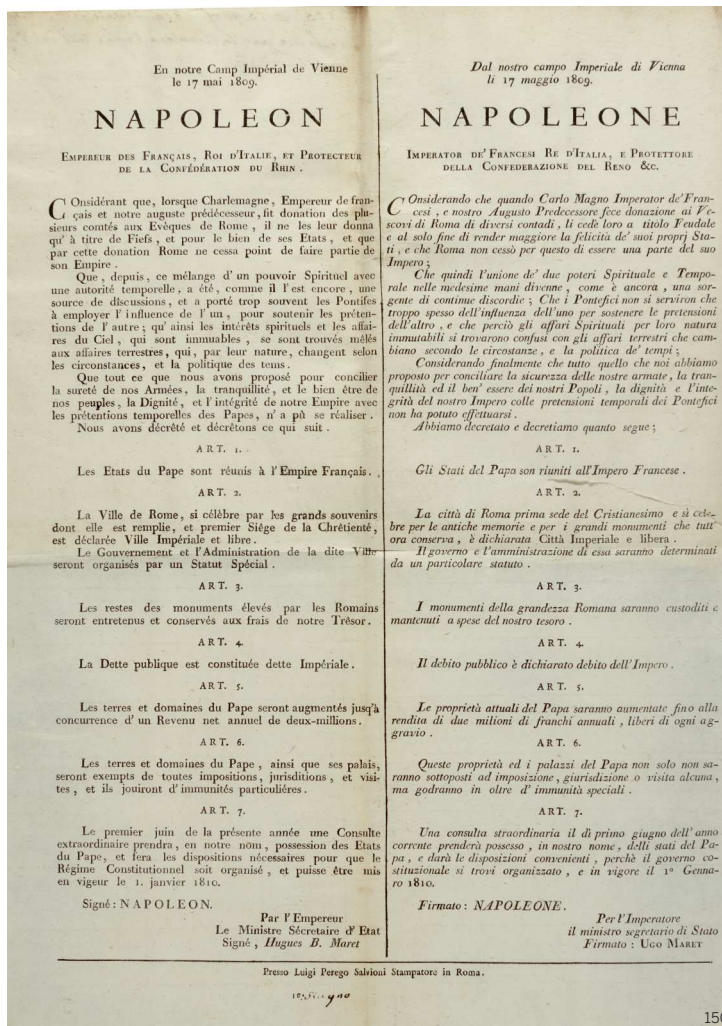
£ 3,000-4,000 € 3,450-4,600



151



151



150

151

Pulgar, Fernando de

Claros varones. Seville: Stanislaus Polonus, 24 April 1500

4to (195 x 137mm.), 76 leaves (of 90), a-k⁸ l¹⁰, 31 lines plus foliation, gothic type, title within a woodcut border with a woodcut illustration of the author presenting the book to Queen Isabella, 5- and 10-line woodcut initials, woodcut printer's device on final verso, old reused limp vellum, lacking d8, quire e⁸, f1-3 and g1-2 (all supplied in facsimile), title-page repaired at fore-edge, long wormholes in text repaired with some words supplied in facsimile

RARE. ISTC lists only 3 copies, all of which are located in Madrid. Polonus also issued this text a month earlier, on 24 April, where the text additionally contained some dedicatory verses to Queen Isabella by Iñigo de Mendoza at the end, which are not present in this edition.

Pulgar (1436-c. 1492) was a Spanish humanist *converso*. He became historiographer to Isabella of Castille and Leon and this work of literary portraits of the famous men of Castille was first published in 1486. It begins with Henry IV and includes counts and cardinals.

For another work printed by Polonus, see lot 160. He subsequently moved to Alcalá and printed there from 1502, and his Seville press was then run by Jacob Cromberger.

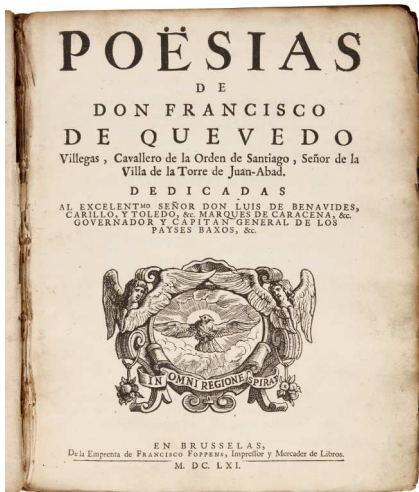
LITERATURE

HC 13593; IBE 4817; Martín Abad P-210; GW M36619; Palau 242114

PROVENANCE

Don Pedro de —, partly erased inscription on title-page; Vicente Ponz, inscription at end dated 15 May 1642, and the date Saturday 21 December 1641 beneath the colophon

£ 8,000-10,000 € 9,200-11,400



152

152

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Quevedo y Villegas, Francisco de

Poësias (Epicteto y Phocilides en español). Brussels: François Foppens, 1661

4to (215 x 173mm.), woodcut printer's device on title-page, woodcut initials, head-and tailpieces, contemporary mottled calf gilt, spine gilt in compartments, binding worn, spine defective, upper cover and first few leaves detached

This volume was the third in a set of Quevedo's works published in 1660-1661, the other two volumes containing his prose works.

LITERATURE

Palau 243729 ("Buena edición")

PROVENANCE

College of St Bernardine, Buckingham, bookplate

£ 500-700 € 600-800



153

153

Greek rhetorical tracts

A manuscript volume of rhetorical tracts by classical and late antique Greek writers. [Eastern Mediterranean, eighteenth century]

8vo (160 x 105mm.), manuscript on paper, decorative initials, with interlinear glosses, contemporary tooled calf over pasteboard, a few leaves with burn marks and slight loss of text, calf defective and partly replaced with later leather and cloth, binding wormed

A volume of rhetorical tracts from the most important writers on the subject, mostly from the late antique period, presumably produced for or by a student of rhetoric. The tracts are:

[Basil or Athenagoras?]. Tou en agiois matros imon Basiliou tou megalou. 27 ff.

Isocrates. Pros Demonikon parainesis [oration]. 17 ff.

Isocrates. Pros Nikoklea peri basileias. 19 ff.

Demosthenes. Olunthiakos logos a. 12 ff.

Demosthenes. Olunthiakos deuterios. 13 ff.[stub visible]

Demosthenes. Olunthiakos tritos. 15 ff.

Demosthenes. Kata Philippiou logos a. 17 ff.

Demosthenes. Kata Philippiou logos tritos. 24 ff.

Plutarch. Peri paidon agogis [On the education of children]. 37 ff.

Plutarch. Peri tou akouein. 31 ff.

Plutarch. Peri polypragmosynes. 24 ff.

Libanius. Presbeutikos b pros tous Troas uper tes Elenes

Odusseus [Ambassadorial speech of Odysseus to the Trojans about Helen]. 40 ff.

Libanius. Melete trite. 17 ff.

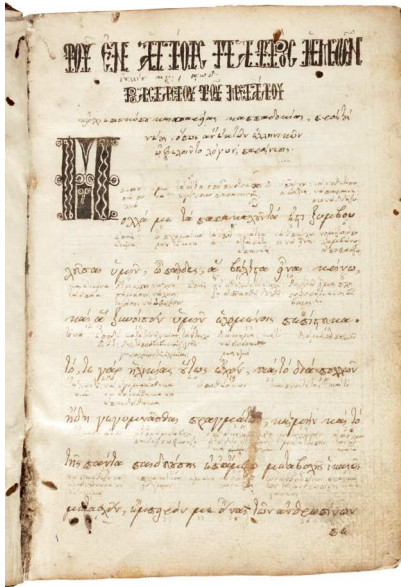
Synesius of Cyrene. Eis ton autokratora Arkadion peri basileias. 52 ff.

Themistius. Peri philias. 28 ff.

Dio Chrysostom. Logos Diogenes e peri arêtes [Diogenes or on virtue]. 11ff.

A similar compilation is found in BL Egerton MS 2474, written in an Italian hand in the seventeenth century.

£ 2,000-3,000 € 2,300-3,450



153

Rousseau, Jean-Jacques

(Du contract social;) *Principes du droit politique.*
Amsterdam: Marc Michel Rey, 1762

8vo (217 x 122mm.), half-title with "Du contract social;"; engraved vignette of Liberty on title-page, modern marbled calf in period style with double gilt fillet border, spine gilt in compartments with red morocco lettering-piece, marbled endpapers, EDGES UNCUT, occasional light damp-staining
 FIRST EDITION (type B) of "Rousseau's greatest work" (PMM), his statement of the need for equality of all men within the state which became the French Revolution's utopian ideal. This issue has had the title-page rearranged with the first part of the title moved onto the half title, and the last four leaves were cancelled in order to remove an objectionable passage on marriage, in a vain attempt to appease the authorities. However, the book was not permitted to be brought into France and it was not allowed to be sold there.

LITERATURE

Dufour 133; PMM 207

£ 8,000-10,000 € 9,200-11,400



154

Salas Barbadillo, Alonso Jeronimo de

Don Diego de Noche. *Madrid: widow of Cosme Delgado, for Andres de Carrasquilla, 1623*

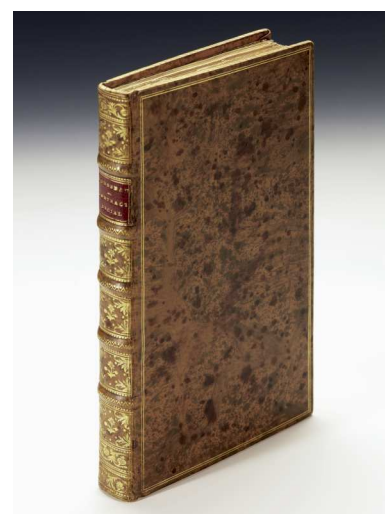
FIRST EDITION, 8vo (140 x 89mm), woodcut arms on title, twentieth-century brown crushed morocco, without final blank, upper corner of title restored (not affecting text), slight worming and dampstaining, browning

RARE. Salas Barbadillo (c. 1580–1635) was a novelist and playwright, born in Madrid where he died in poverty in 1635. "He deserved the vogue which he enjoyed till late in the 17th century, for his satirical humour, versatile invention and pointed style are an effective combination" (*Encyclopædia Britannica*).

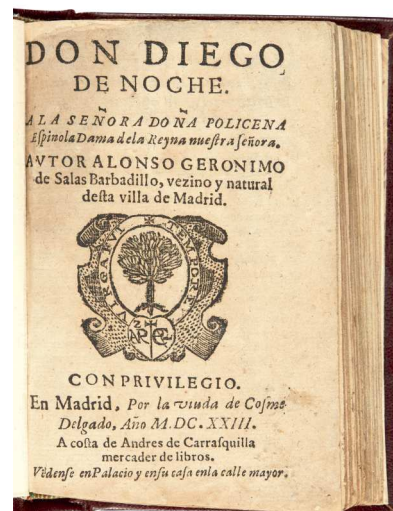
LITERATURE

Palau 286242

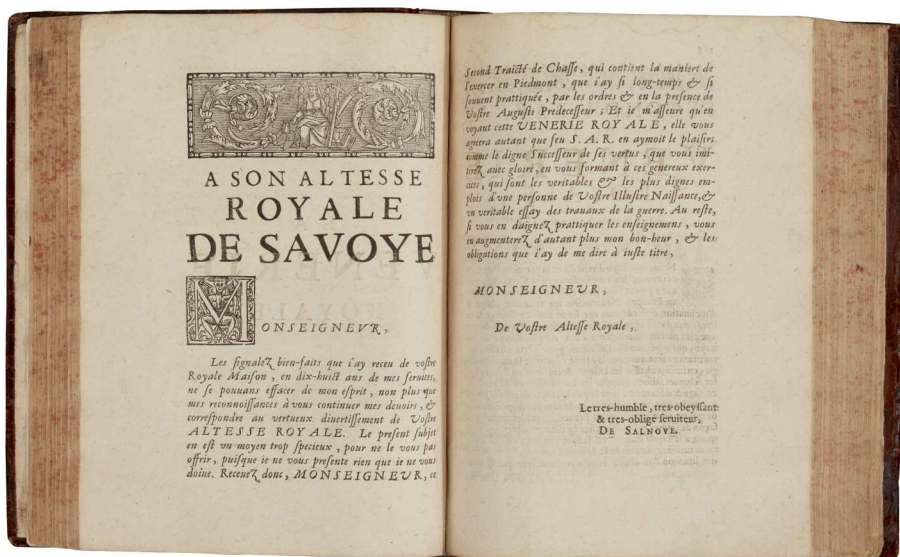
£ 1,500-2,000 € 1,750-2,300



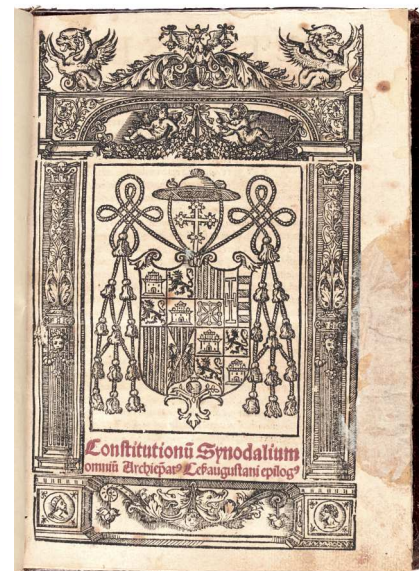
155



155



156



157

156

Salnove, Robert de

La venerie royale divisée en IV parties; qui contiennent les chasses du cerf, du lievre, du chevreuil, du sanglier, du loup, & du renard. *Paris: Antoine de Sommaville, 1665*

4to (228 x 168mm.), engraved frontispiece, woodcut initials, head- and tailpieces, contemporary calf binding, spine gilt in compartments, frontispiece repaired at edges, occasional light damp-staining, quire Kkk misimposed, binding slightly worn
Second edition, a page-for-page reprint of the first edition.

PROVENANCE

Titon, purchased in Orléans on 20 January 1727, inscription at head of title-page

£ 500-700 € 600-800

157

Saragossa, Archdiocese

Constitutionum synodaliū omnium Archiepiscopatus Cesaugustani epilogus. (*Saragossa: Pedro Bernuz & Bartolomé de Nagera, April 1542*)

4to (185 x 130mm.), title printed in red within woodcut border and woodcut arms of the archdiocese, woodcut initials, woodcut device at end, blank flyleaf at end remaining from an earlier binding (with offsetting from a sheet of printer's waste), modern calf, spine gilt in compartments, red silk endleaves, edges gilt and gaufered, title-page repaired at foreedge, f1 torn without loss, occasional light browning

Most of the archbishops of Saragossa at this time were princes of the royal blood.

LITERATURE

Palau 60348

£ 1,500-2,000 € 1,750-2,300

158

FROM THE LIBRARY OF THE LATE NORMAN THOMAS DE GIOVANNI

Sarmiento, Domingo Faustino

A collection of 21 volumes by and about Sarmiento, including:

Vida de Facundo Quiroga... Segunda edicion. *Santiago: Julio Belin, 1851*, half calf, binding slightly worn
Facundo ó civilizacion i barbarie. Cuarta edicion en Castellano. *Paris: Hachette, 1874*, red morocco-backed cloth
Life in the Argentine Republic in the days of the tyrants; or, Civilization and barbarism. *New York: Hurd and Houghton, 1868*, later blue buckram
Las escuelas: base de la prosperidad i de la republica en los Estados Unidos. *New York, 1866*, green cloth
La vida de Dominguito. *Buenos Aires: El Censor, 1886*, blue cloth lettered in gilt
Conflicto y armonias de las razas en América. *Buenos Aires: D. Tuñez, 1883*, volume 1 only, half cloth
Sarmiento. Discursos pronunciados en la inhumacion de sus restos, el 21 setiembre de 1888. *Buenos Aires: M. Biedma, 1889*, printed wrappers

with 14 other volumes mostly from the 20th century, together 21 volumes, all 8vo

Sarmiento (1811-1888) was an influential figure in Argentina in the nineteenth century. His criticism of the government led to his exile in Chile, though he later became president of Argentina. He was in favour of centralised authority in Argentina, unlike Juan Facundo Quiroga (1788-1835), who was a federalist, and Sarmiento made use of Quiroga as a basis for his discussion of Argentinian social and political issues.

£ 600-800 € 700-950



159

Schedel, Hartmann

Liber chronicarum. Nuremberg: Anton Koberger, for Sebald Schreyer and Sebastian Kammermeister, 12 July 1493

Imperial folio (470 x 322mm.), 325 leaves (of 326, without blank leaf at end of *De Sarmacia*) [*], **6 ***8: a⁶ b-d⁴ e-h⁶ j² k⁴ l-n⁶ o² p-q⁶ r-y⁴ z⁶ aa-cc⁶ dd² ee⁶ ff⁴ gg-ii⁶ kk² ll⁴ mm-zz A-K⁶ L⁶⁻² M⁶], double column, gothic type, xylographic title-page, 4- to 14-line initial spaces, red initial strokes, numerous woodcut illustrations throughout by Wolgemuth, Pleydenwurff and workshop, including portraits, maps and town views, 5 leaves of *De Sarmacia* bound between folios CCLXVI and CCLXVII, contemporary wooden boards with later alum-tawed spine, lower cover with contemporary Cologne blind-stamped calf covering [Kyriss 96; Ihesus, c. 1487-1510], vellum manuscript fragments (from a choirbook, France, c. 1280) on inside covers, two catchplates, stubs of pink alum-tawed index tabs, occasional light damp-staining or browning, small stain on fol. 46, small section torn from lower margin of fol. 121, fol. 140 slightly torn, edges friable towards end, lower cover rubbed and defective, lacking both straps, spine defective

A fine copy of Schedel's history of the world from the Creation to his own era.

LITERATURE

Goff S307; HC 14508; BMC ii 437; BSB-Ink S-195; Bod-inc S-108; GW M40784

PROVENANCE

Graeflich von Mirbach'sche F.C. [Fideikommiss] Bibliothek zu Harff, bookplate, no. 1738, probably Ernst graf von Mirbach-Harff (1845-1901)

£ 30,000-40,000 € 34,200-45,600



159



160

160

Seneca, Lucius Annaeus

[Opera philosophica. Epistolae. *Spanish*] Las obras de Seneca [translation and commentary by Alfonso de Cartagena]. *Seville: Meinardus Ungut and Stanislaus Polonus, 28 May 1491*

Chancery folio (299 x 210mm.), 129 leaves (of 132), a-f^{8.8.6} g-m^{8.6} n-o⁸ p⁶ q-s⁸, 52 lines of commentary plus headline, gothic type, 4- to 7-line woodcut initials, first heading and initial printed in red, woodcut printer's device beneath colophon, some early annotations, contemporary blind-stamped half calf over wooden boards, two clasps, *lacking r8 (supplied in facsimile) and blank leaves g8 and s8, many leaves slightly repaired at foreedge and lower corner, r1 restored at foreedge, s6 restored at lower corner, rebaked with new straps*

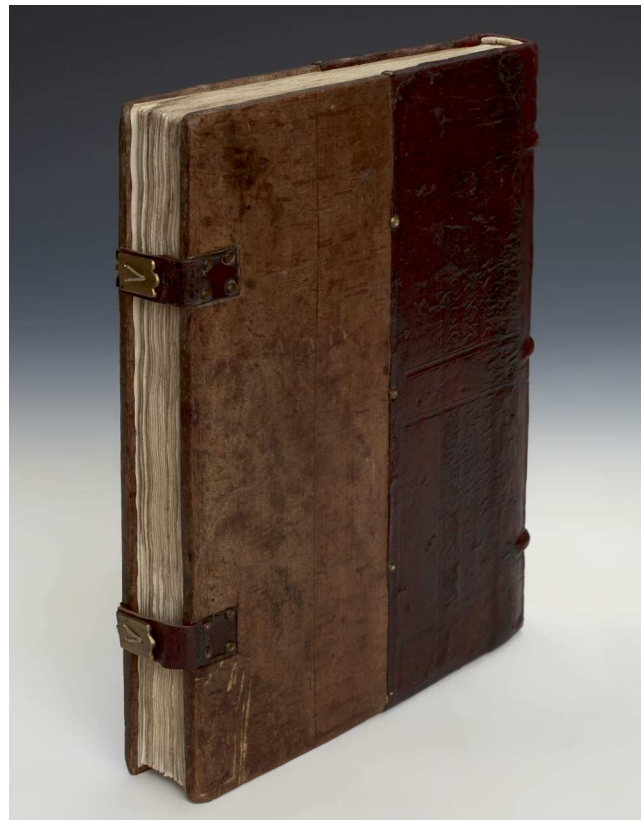
FIRST EDITION OF THE FIRST TRANSLATION OF SENECA INTO CASTILIAN. The translator, Alfonso de Cartagena (1384-1456), was the son of Paul of Burgos, a Jewish convert to Christianity, and Alfonso became bishop of Burgos on the death of his father. He was a renowned humanist scholar and also translated Cicero into Castilian.

This is an early production from the press of Ungut and Polonus, who moved from Naples (where they may have worked with Matthias Moravus) to Spain by royal command and continued printing together up to 1499. For a later imprint by Polonus, see lot 151.

There is a long manuscript note on k6v, "En la villa de Archilla [north-east of Madrid] yo Alonso de Aguilera...", dated 1575 and signed by Alonso de Aguilera, and another shorter note by

120

SOTHEBY'S



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him on s5v, along with accounts recorded on the flyleaves at front and back of the volume.

LITERATURE

Goff S374; HC 14596; BMC x 38; Bod-inc S-150; Palau 307667

PROVENANCE

Alonso de Aguilera, manuscript notes

£ 15,000-20,000 € 17,100-22,800

161

Serlio, Sebastiano

Architettura... in sei libri divisa [edited by Salustio Piobbici]. *Venice: Combi & Le Nou (Giovanni Giacomo Hertz), 1663*

folio (c. 410 x 270mm.), parallel text in Latin and Italian, title-page within woodcut border, woodcut portrait of Serlio on verso of title-page and elsewhere, woodcut headpieces and initials, woodcut diagrams and illustrations, title-pages to books 3-6 within a woodcut border, replacement woodcuts printed on slips inserted before p.245 and p.333, engraved full-page illustrations in book 6, engraved printer's device above colophon, later half vellum over patterned paper boards, COMPLETELY UNCUT, *Tt4 with small tear in gutter, some gatherings strengthened around folds, a few small marginal paper repairs, staining at foot towards end*

This edition uses the woodblocks and etched plates from the sixteenth-century editions of Serlio, and indeed the portrait



161

is now thought to be of Francesco Marcolini, the publisher of the early editions, rather than Serlio himself. The final engraving illustrates the *Quadrato geometrico* of the Vicenza mathematician Silvio Belli, a friend of Palladio.

This edition uses a number of woodcut printer's devices as decorative features in the text.

LITERATURE

BAL RIBA 2975

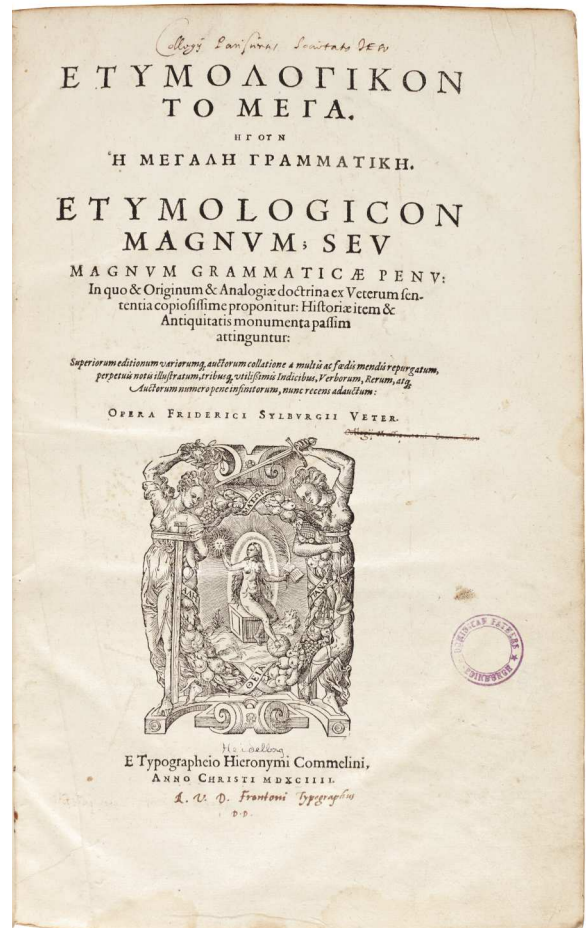
£ 1,500-2,000 € 1,750-2,300

162

Sylberg, Friedrich

Ετυμολογικόν το μέγα... Etymologicon magnum, seu magnum grammaticae penu. [Heidelberg]: Hieronymus Commelin, 1596

folio (355 x 220mm.), woodcut printer's device on title-page, contemporary calf with gilt stamped centrepiece (a Heidelberg binding?), occasional light browning or staining, some small stains, small hole in gutter of E4, binding rebaked and repaired at edges



162

Presentation copy from the printer to Frontonus, inscribed on the title-page (in a fine humanist hand) "R.V.D. Frontoni Typographus, D[onum].D[edit]." Some copies have a list of authorities cited on the verso of the title-page, not here present (nor does it appear in the Berlin copy).

Sylburg learned Greek in Paris under Henri Estienne and was a corrector and editor of Greek texts in Frankfurt before becoming librarian to the Elector Palatine in Heidelberg in 1591. He died in 1596. The text for this *Etymologicon* was based on that of Marcus Musurus, originally printed in Venice by Kallierges in 1499, and it retains Musurus' preface as well as Federico Torresani's later one from 1549 (UCLA 1036).

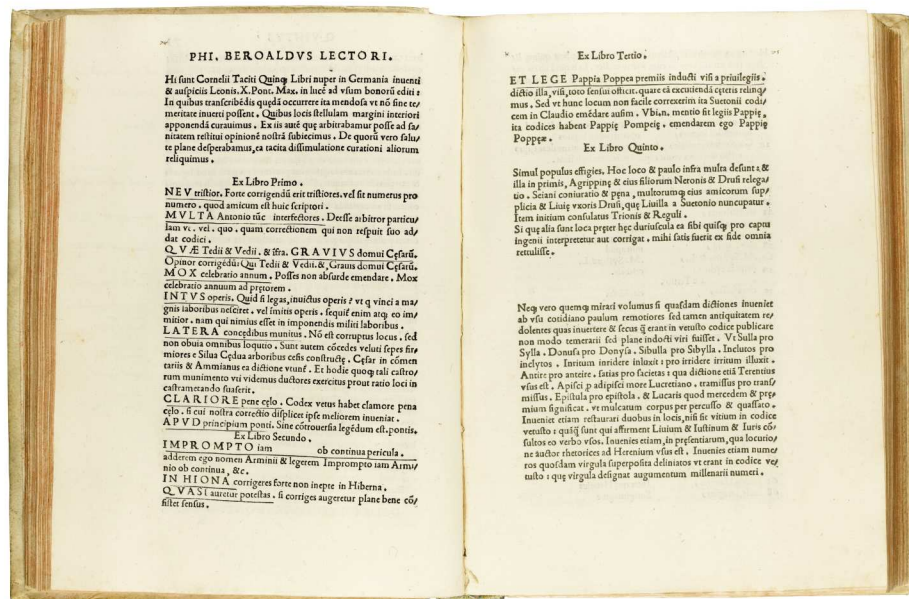
LITERATURE

VD16 S10347

PROVENANCE

Frontonus, name on title-page, probably the Jesuit Fronton du Duc (1558-1624), a Greek scholar who taught at Pont-à-Mousson; Jesuits of Pont-à-Mousson, inscription on title-page (crossed through); Jesuit college of Paris, inscription at head of title-page; Mure of Caldwell, bookplate (probably William Mure, 1799-1860, scholar and politician); Dominican Fathers, Edinburgh, ink stamp on title-page

£ 1,500-2,000 € 1,750-2,300



163

163

Tacitus, Publius Cornelius

[Opera] Libri quinque noviter inventi atque cum reliquis eius operibus editi [edited by Filippo Beroaldo]. (Rome: Etienne Guillery, 1515)

folio (300 x 217mm.), woodcut papal arms on verso of colophon, eighteenth-century vellum, early annotations in a cursive hand plausibly by Benivieni (some shaved at edges), occasional light foxing, light staining in second half of volume, last ten leaves (containing Agricola) stained and repaired in gutter, joints splitting

FIRST EDITION OF THE COMPLETE WORKS OF TACITUS, including the first six books which had recently been located (though the incomplete books five and six have been conflated, resulting in a gap for the years 29-31 AD); earlier editions had excluded these books.

The source manuscript for the first six books of the *Annals* was a ninth-century manuscript made in Fulda and then in the library of the abbey of Corvey in Saxony ("quinque libri nuper in Germania inventi", N1v). It came into the possession of Leo X, who enabled Beroaldo to prepare the text for publication and provided a privilege to protect Beroaldo's work for ten years (though it was quickly reprinted in Milan in 1517). The manuscript was never returned to Corvey (the Pope sent them a copy of the printed text and an indulgence in compensation) and it is now in the Biblioteca Medicea Laurenziana in Florence.

On leaves N1v-2r the editor displays his concern for textual accuracy and reassures the reader that he has proof-read the text and provides a list of corrections which are marked at the appropriate place in the text with a marginal printed asterisk.

LITERATURE

Censimento 16 CNCE 37770

PROVENANCE

"Laurentii Benivenii και τ[ων] φιλ[ω]ν", inscription on title-page. Lorenzo Benivieni (1495-1547), a Florentine, was the grand-nephew of the poet Girolamo Benivieni and the first consul of the Accademia Fiorentina founded by Cosimo I.

£ 1,500-2,000 € 1,750-2,300



164

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

Varchi, Benedetto

Storia fiorentina. Cologne: Pietro Martello, 1721

FIRST EDITION, folio (328 x 202mm.), engraved frontispiece, title printed in red and black, engraved medallion portrait of Varchi on title-page, full-page engraved portrait of Varchi, woodcut initials, head- and tailpieces, double-page engraved plate containing the genealogical tree of the Medici, contemporary vellum with stamp of Monckton Milnes on covers, several manuscript letters bound in (see below), small stains on Uu2 and Xxx1-2, boards slightly warped

Bound into the front of this volume are three letters by Benedetto Varchi to Piero Vettori:

1. autograph letter signed, to Piero Vettori at San Casciano, 1p., address panel on verso, undated
2. scribal letter signed, to Piero Vettori in Florence, 2pp., address panel on blank verso of conjoint sheet, Pisa, 18 January 1557
3. autograph letter signed, to Piero Vettori at San Casciano, 2pp., address panel (in a scribal hand) on blank verso of conjoint sheet, Tuesday before Ognissanti [1 November] 1535

At the end is bound a letter signed by Pier Luigi Farnese: scribal letter (in a fine humanist hand), signed, to the Cardinal of Ravenna [Benedetto Accolti], 1p., panel on blank verso of conjoint sheet, undated

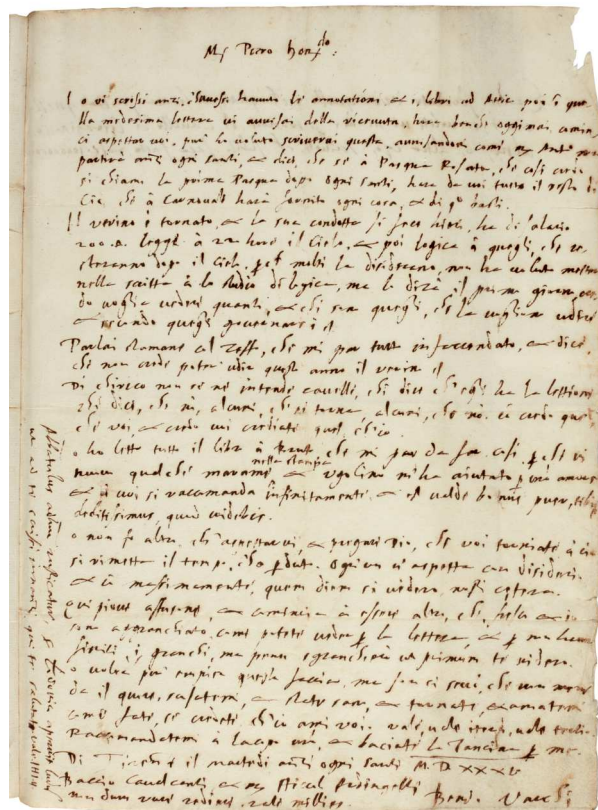
Benedetto Varchi (1502-1565) was a Florentine humanist and historian; his history of Florence, written at the request of Cosimo I, covered the years 1528-1536 but it was not published until 1721 as its contents were unpalatable at the time. These letters are addressed to the humanist scholar Piero Vettori (1499-1585), whose dislike of the Medici led him to spend the early 1530s in his villa outside Florence at San Casciano.

Pier Luigi Farnese (1503-1547) was the illegitimate son of Alessandro Farnese, who became Pope Paul III in 1534. He was a successful mercenary, being made Captain General of the Church, and was made the first duke of Parma in 1545, but was assassinated two years later.

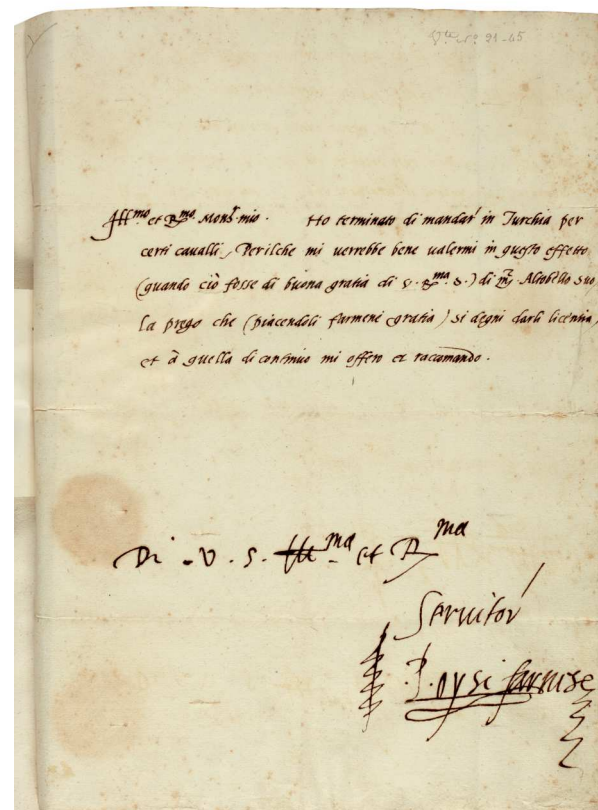
PROVENANCE

"Bo[ugh]t at Florence June 1815", inscription on verso of flyleaf; "Glenbervie", inscription on frontispiece (i.e. Sylvester Douglas, first Baron Glenbervie, 1743-1823, who was in Italy in 1815); Richard Monckton Milnes, first Baron Houghton (1809-1885), wheat sheaf stamp on binding; his son Robert, Marquess of Crewe (1858-1945), armorial bookplate; his daughter Mary, Duchess of Roxburghe

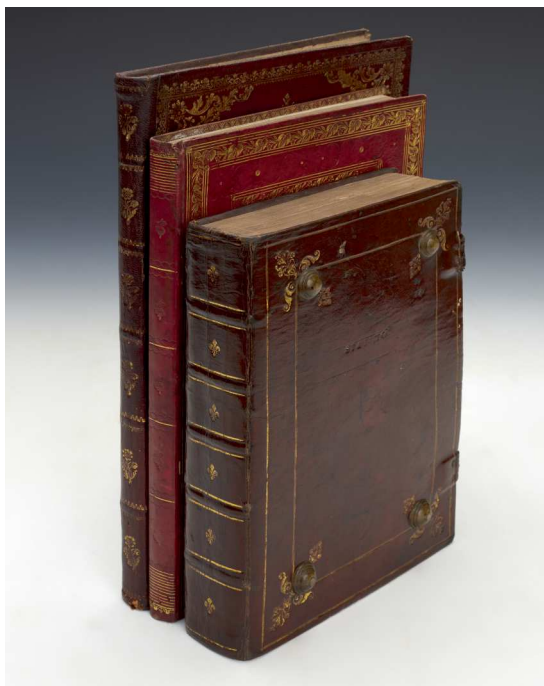
£1,000-1,500 €1,150-1,750



164



164



165

165

Venice

A group of three works relating to Venice, all in fine bindings, comprising:

Novissimum statutorum ac Venetarum legum volumen.
Venice: Pinelli, 1729, part 1 only (of 2), 4to, Latin and Italian text, woodcut illustrations and initials, contemporary calf gilt lettered "Statuto" on upper cover, 4 bosses on each cover, two clasps, gilt edges

Componimenti poetici di varii autori in lode di Venezia raccolti nell'ingresso di sua eccellenza il signore Alessandro Albrizzi alla dignità di procuratore di San Marco. *Venice: Carlo Palese, 1792*, 4to, engraved frontispiece, contemporary red morocco gilt, *textblock detached*

Alcune lettere scritte nei secoli XVI-XVII non più stampate.
Venice: tipografia di Alvisopoli, 1835, 4to, half-title "Per le nozze... Loredan-Bragadin", contemporary red leather tooled in gilt and blind, gilt edges, *binding slightly rubbed*

together 3 volumes

£ 600-800 € 700-950

166

Vergilius Maro, Publius

Bucolica, Georgica, et Aeneis. *Paris: Pierre Didot l'ainé, 1798*



166

folio (480 x 330mm.), limited edition of 250 copies (this copy without a limitation statement), engraved frontispiece, 22 engraved plates by Gérard and Girodet, dark brown morocco elaborately gilt binding by John Wickwar of London, spine gilt in compartments, black morocco gilt dentelles with red watered silk gilt-edged boardliners and flyleaves, gilt edges, *lacking half-title, occasional light foxing, extremities slightly rubbed*

together with a copy of the Ledebøer library catalogue (Rotterdam, 1878), later cloth-backed boards, and a leaflet about this book produced by a previous owner

"Edition splendide et de grand luxe" (Cohen-De Ricci). John Wickwar, who worked in Poland Street, Soho, died in the cholera epidemic of 1854; the British Library has a cathedral-style binding by him.

LITERATURE

Cohen-De Ricci 1019

PROVENANCE

Joseph Walter King Eyton, coloured armorial bookplate (various sales, but not found in his 1848 Sotheby's sale catalogue of private press publications, large paper copies and works printed upon vellum); Lambertus Vincentius Ledebøer (1795-1891), of Rotterdam, bookplate with shelfmark, catalogue of his collection (Rotterdam, 1878), p. 309 (on p. 308 is a copy of Horace, Didot, 1799, also bound by Wickwar and owned by Joseph Eyton), and sale, Leiden, Brill, 4 November 1891, lot 427, bought by Brill for 39 fl.

£ 3,000-4,000 € 3,450-4,600



167

167

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

Vernet, Carle

Tableaux historiques des campagnes d'Italie, depuis l'An IV jusqu'à la Bataille de Marengo... (Précis historique de l'expédition d'Égypte; Cérémonies du sacre et du couronnement de... Napoléon-le-Grand; Précis historique de la campagne d'Allemagne; Supplément aux campagnes d'Italie et d'Allemagne). *Paris: Auber and H. Nicolle, printed by L.É. Herhan, 1806*

large folio (536 x 385mm.), half title, engraved frontispiece portrait of Napoleon, arms of Napoleon on title-page, engraved headpieces, double-page engraved map of Italy, 28 engraved plates, engraved portraits of Napoleon and Josephine on section title on p.113, CONTEMPORARY GREEN MOROCCO

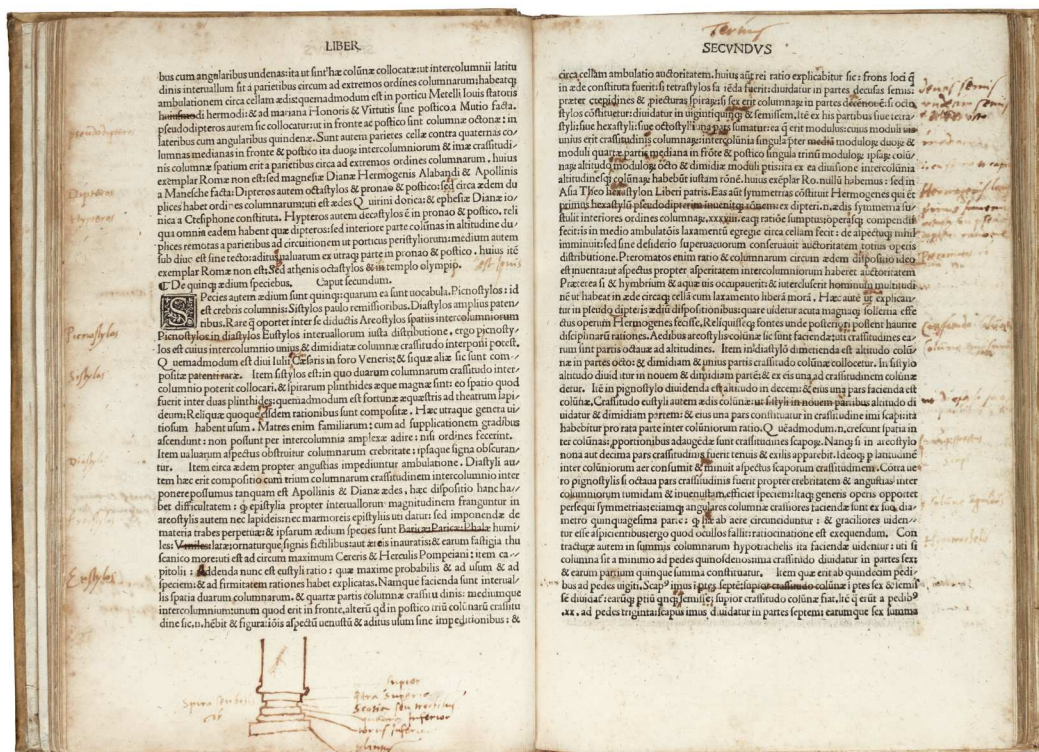
GILT with large stamp of the imperial eagle at centre, corners with smaller eagle and N stamps, spine gilt in compartments, gilt edges, dark green silk page marker, *occasional light foxing or water-staining, binding somewhat rubbed and lightly stained*

A fine example of Napoleonic propaganda, recording his achievements in Italy, Egypt and Germany, together with details of his coronation in 1804, published when he was at the height of his popularity through his numerous military successes. The final section was published slightly later, as it includes a plate of Napoleon and Alexander I meeting at Tilsit, which took place in July 1807.

PROVENANCE

Robert Milnes, Marquess of Crewe (1858-1945), armorial bookplate; his daughter Mary, Duchess of Roxburghe

£ 2,000-3,000 € 2,300-3,450



168

168

Vitruvius, Cleonides, Frontinus, Poliziano

Cleonides, *Harmonicum introductorium*
[translated by Georgius Valla]; Vitruvius, *De architectura*; Angelus Politianus, *Panepistemon*;
Lamia (Praelectio in Priora Aristotelis Analytica);
Frontinus, *De aquaeductibus*. Venice: *Simon Bevilacqua*, 3 August 1497

Chancery folio (303 x 200mm.), 94 leaves, [1-4]⁸; *2; A-1⁶ K-L⁴; a-b⁶; aa⁶ bb⁴, 44 lines plus headline, roman type, woodcut initials, woodcut diagrams, old vellum, early annotations at start of Vitruvius, *washed (affecting most annotations)*, *first leaf soiled*

FIRST EDITION OF CLEONIDES AND THE THIRD EDITION OF VITRUVIUS, based on the second edition printed in Venice and Florence in 1495-96, which also included Frontinus's treatise on aqueducts and Poliziano's two tracts on teaching philosophy. However, for this third edition a few lacunae were filled and some Greek characters included, though retaining the blank sections in book VIII for the Greek epigrams to be written in by hand. Cleonides' work on music theory had relevance for Vitruvius's book V, on acoustics in buildings and theatres.

All three incunable editions of Vitruvius are rare on the market. This copy shows close study of the first few books of Vitruvius, including a drawing of the cross section of a column.

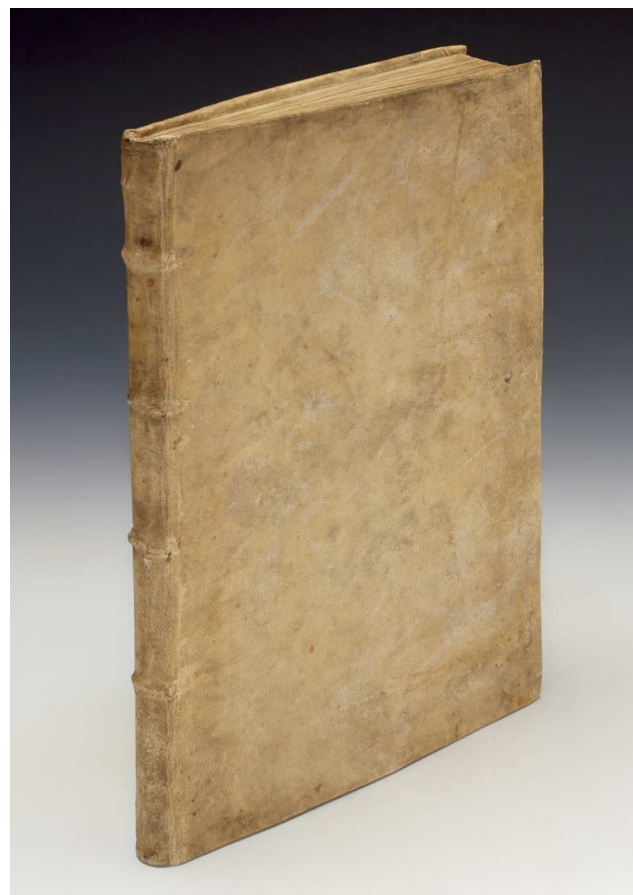
LITERATURE

Goff C742; HC 5451; BMC v 522; Bod-inc C-378; BSB-Ink C-461; GW 7123; Fowler 392; Sander 2017

£ 20,000-25,000 € 22,800-28,500

126

SOTHEBY'S



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RUSSIAN BOOKS AND MANUSCRIPTS



169

SOLD BY ORDER OF THE MARY ROXBURGHE TRUST

Bakst, Léon—Levinson, André

The Designs of Léon Bakst for *The Sleeping Princess*. London: Benn Brothers Limited, 1923

folio (390 x 285mm.), copy number 87 of 1000 copies, portrait of Bakst by Picasso, 54 coloured plates (one folding) and 2 coloured illustrations by Bakst, all mounted, original vellum-backed blue cloth, top edge gilt, others uncut, slipcase, slipcase worn

PROVENANCE

Robert Milnes, Marquess of Crewe (1858-1945), armorial bookplate; his daughter Mary, Duchess of Roxburghe

£ 700-900 € 800-1,050

170

Bible. Gospels. Church Slavonic

[Eastern Europe, probably seventeenth century]

8vo (192 x 100mm.), manuscript on paper, 274 leaves, written in red and black ink, 4 portraits of each of the Evangelists, each of them with a green fabric guard, four decorative head-pieces (one at the start of each gospel), nineteenth-century (German?) binding of purple velvet over wooden boards, mother of pearl cross and four roundels on upper cover, each with a painted portrait within a metal surround, one clasp, edges gilt and gauffered (probably at time of rebinding), probably defective at start, some marginal paper repairs (some with loss of text), each of the portraits laid down, binding rubbed, some loss of painting on the mother of pearl roundels, lacking strap

The Gospels are each preceded by a list of parallel passages and the prefaces of Theophylact, Archbishop of Bulgaria.

PROVENANCE

Late nineteenth-century inscription in Russian at end by a priest or monk, stating the number of leaves

£ 2,000-3,000 € 2,300-3,450



171



171

171

[Collins, Samuel]

The present state of Russia, in a letter to a friend at London, written by an eminent person residing at the Great Tzars Court at Mosco for the space of nine years. *London: John Winter for Dorman Newman, 1671*

8vo (157 x 90mm.), engraved frontispiece portrait of Alexis Mikhailovich, 6 engraved plate, 4 leaves of advertisements at end, contemporary calf, gilt fillet border, paper flaw on D4 affecting signature, small rust hole in H3, *occasional light staining, rebounded, corners repaired*

Collins (c. 1619-1670) was employed as physician to Tsar Alexis. The work comprises letters sent from Russia (to Robert Boyle?) with topics ranging from the language of Russia to Beluga caviar and mushrooms; however, it is opined that "this book... suffered in part from the improbable anecdotes inserted for the entertainment of the reader, probably by the editors of the book" (ODNB).

LITERATURE

Cross, *In the Lands of the Romanovs* A6; Wing C5385

PROVENANCE

Jules Legras, bookplate

£ 1,500-2,000 € 1,750-2,300

172

Pasternak, Boris

A late autograph letter signed ("B. Pasternak"), in German, to the publisher Wolfgang Stapp, MENTIONING THE TRANSLATION OF HIS POEM COLLECTION *Wenn es aufklart*

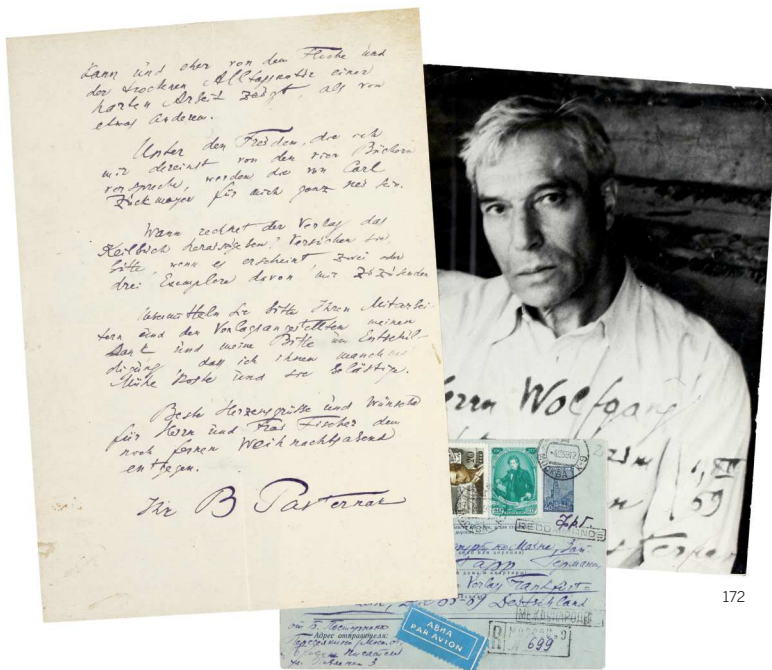
thanking him profusely for the beautiful catalogue he has sent him, the magical names and titles of which have an effect upon him like that of a musical score, remarking that he dares not tear off the fine labels, given the way everything is so splendidly packaged, observing that, as he is undeserving, the publishing house showers him in vain with tokens of its favour, modestly explaining that a lifetime of complications have aggravated his working day to such an extent that a well-disposed foreign observer would find nothing literary or especially instructive about it, admitting that it displays, rather, the dry quotidian traits of hard work, stating that the delights of Carl Zuckmayer will be new to him, enquiring when Keil's book will appear [Rolf-Dietrich Keil's translation of his poem collection *Wenn es aufklart: Gedichte 1956-1959*], requesting him to convey his thanks to the employees of the publishing house, apologizing for troubling them, and passing on his cordial wishes to the Fischers

...Der Verlag verzieht und überschüttet mich mit Gunstbezeugungen ganz umsonst. Ich verdiene es nicht. Nicht dass ich durch angeborene Fehler dessen unwürdig wäre. Aber durch lebenslange nicht zu beschreibende Komplikationen habe ich meinen Werktag so verwickelt und erschwert, dass er nichts Schriftstellermässiges nichts hervorragend Belehrendes für ein wohlwollendes fremdes Auge bieten kann und eher von dem Fluche und der trockenen Alltagsnatur einer harten Arbeit zeugt, als von etwas anderem...

2 pages, 4to (287 x 203mm.), autograph envelope, together with a black-and-white reproduction of a signed and inscribed photograph of Pasternak, [Moscow], 2 December 1959, a few tiny marks to verso of leaf

128

SOTHEBY'S



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A fine letter by the great Russian poet and novelist, written two years after *Doctor Zhivago* and just six months before his death from lung cancer on 30 May 1960. Pasternak's correspondent was the noted publisher Wolfgang Stapp (1927-2017), who at the time of writing held the position of advertising manager at Fischer-Verlag in Frankfurt.

PROVENANCE

Formerly on deposit in the Staatsbibliothek zu Berlin (Depositum 43)

£ 2,000-3,000 € 2,300-3,450

173

Stalin, Svetlana Aliluyeva

Series of twenty long autograph letters in Russian by Stalin's daughter, signed ("Svetlana"), with twelve photographs, 1985-1992

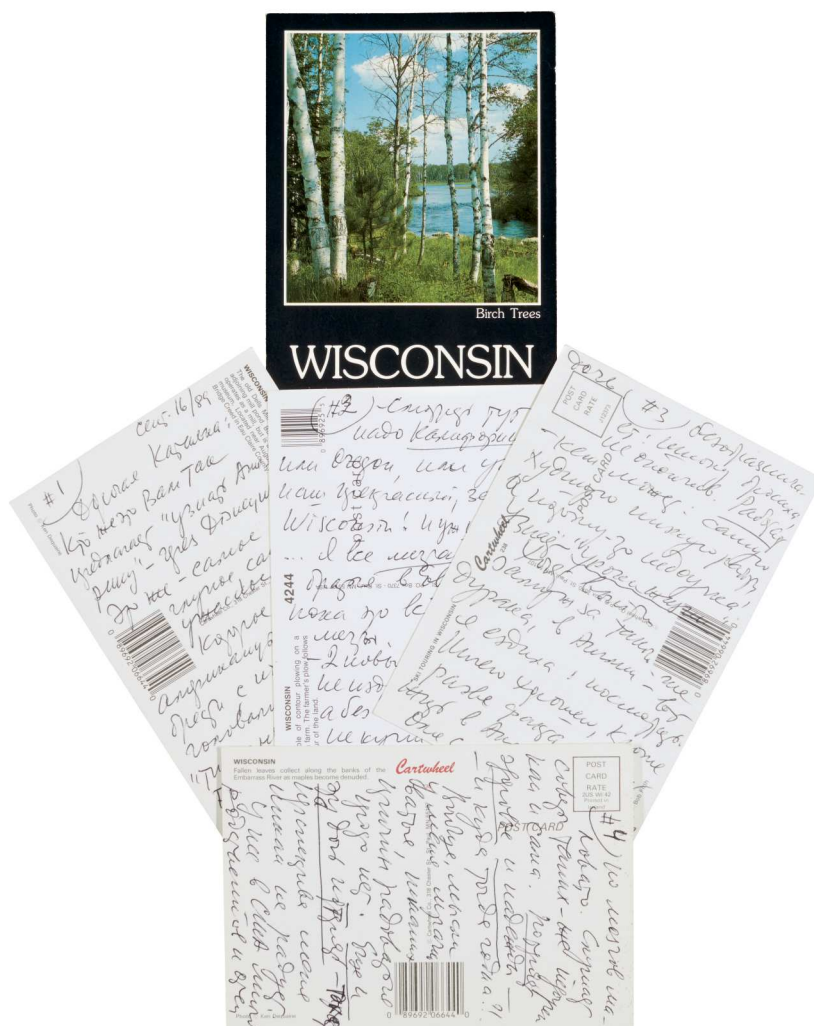
to her school-friend Yura Gerchikov in Stockholm, and to Yura's daughter Katya, about her life in Wisconsin and London with her daughter Olga Peters, her alienation from the USSR and her children there (Katya, who refused contact or to permit contact with her granddaughter, and Joseph, who joined the KGB), her fond hope that the Communist Party might disappear for ever, her Russian pension and her financial troubles, God, Disneyworld, friends in Europe, the photographs showing Svetlana and Olga together, their house in Spring Green and Olga's wedding

over 60 pages, mainly 4to, one written on 5 postcards of Wisconsin, one letter on a Christmas card, one other incomplete, 10 autograph envelopes (some return-addressed as Lana Peters), 12 photographs (inscribed by her on verso), Tblisi, Spring Green (Madison WI) and London, 30 June 1985 to 4 February 1992, tears to one letter

The letters present correspondence between Svetlana Aliluyeva (1926-2011) and her former male school-friend Yura (the name is a diminutive of Yuri) dating from 1985. Her primary topic of discussion is her life in the United States after she has been granted political asylum. She talks a lot about her loneliness; she eventually asks Yura for his daughter's address so that she can write her letters. Besides her life in the small town of Spring Green, which she herself classifies as 'middle-class', Svetlana addresses her relationship with daughter Katya, from her second marriage to Yuri Zhdanov, the son of Stalin's henchman Andrei Zhdanov. She is distraught as Katya refuses to keep contact and refuses to let Svetlana see her granddaughter. In one of the letters to Yura's daughter, she writes, "I can not, can not believe why she really hates me...", and then "I love her so much and think about her and my granddaughter Anuta a lot". Svetlana then writes dismissively of her son Joseph, "I don't think about my son at all. He completely sold out to KGB".

Towards 1987 Svetlana speaks more and more about her financial struggles, being sixty-one and unemployed is difficult and her 18-month trip to USSR has alienated her completely from the small circle of friends that she knew. Though, implying her life in the US is far from easy, she concludes, "Please don't think that I want to return again. The road there is closed for me forever...". As her correspondence between Yura's daughter Katya continues, she asks her to reach out to her relatives and her daughter. In her letters to Yura she talks about nature in Michigan and her daughter Olga, whom she sent to study in an English boarding school. She further discusses that she herself would like to move there, prevented by her finances.

£ 300-500 € 350-600



173

которой посажено дерево и на немъ находилъ пища. Наметь на
пишъ голубый, подложенный золошомъ.

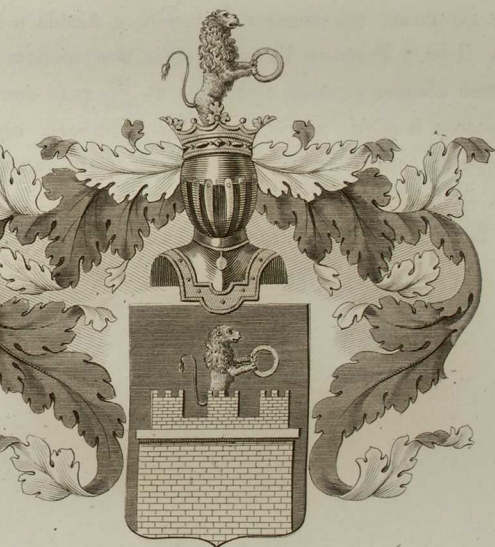
Фамили Карамзиныхъ многие Россійскому Престолю служили дворян-
скія службы въ разныхъ чинахъ, и жалованы были отъ Государей въ
2114
1606 и другихъ годахъ помѣщьями. Все сіе доказываея справкою Раз-
ряднаго Архива и родословною Карамзиныхъ.



Въ пишъ, и
премя башнями,
ищъ леть, держа
всенымъ дворян

Грѣбъ роду
Романовыхъ.

1 Огнѣннѣе.



мѣющѣмъ голубое поле изображена серебряная сѣна съ
на поверхности которой виденъ до половины выходя-
щій въ лапѣхъ золотое кольцо. Щитъ увѣнчанъ обыкно-
вѣннымъ шлемомъ съ дворянскою на немъ короною, на коей
17 *

PROPERTY OF A EUROPEAN NOBLEMAN

Russian Heraldry

Obshchii gerbovník dvoryanskikh rodov Vserossiiskaya Imperii, nachashyi v 1797m gody. [Complete heraldry of the noble families of the Russian Empire, from the year 1797]. [St Petersburg, 1798-1840]

10 volumes, folio (330 x 265mm.), 10 engraved title-pages, 1562 engraved armorials, 2 folding engraved genealogical tables (one each in volumes 1 and 2), contemporary paper wrappers (some marbled, some blue), UNCUT, occasional damp-staining and foxing, slight soiling to some page edges, all 3 section titles to volume 4 lacking and supplied in manuscript facsimile, plates 125, 134 and 145 in volume 4 loose and repaired in gutter, plates 51-55 in volume 8 torn and repaired, wrappers worn, some loose, sewing defective resulting in some loose leaves

THE MONUMENTAL RECORD OF RUSSIAN HERALDRY. An office of heraldry had been established in 1722 by Peter the Great, and in 1797, Paul I commissioned a record of the arms of Russian nobles in line with the tradition of western European publications such as the Almanach de Gotha. It was produced across the reigns of Alexander I and Nicholas I, with volumes 1-4 appearing in the first decade of the nineteenth century and volumes 5-10 during the 1830s (as can be seen from the different appearance of the volumes). An eleventh volume was printed much later, in 1862, and the work was originally designed to have 18 volumes (manuscripts of these later volumes survive in the State Archives of St Petersburg).

As the publication took so many years, IT IS RARE TO FIND SO MANY VOLUMES TOGETHER. We have found no recent sale records for a set as complete as this. A modern edition with translation into English was published in 1992 (*Russian Heraldry and Nobility*, edited by Donald R. Mandich and Joseph A. Placek, Florida, 1992), though without illustrations.

PROVENANCE

Trosterman (?), library stamp on lower cover of volume 2 (and removed from the half-title and folding plate in volume 2); AW, ink monogram stamp on title-page of volume 6; Peter, Freiherr von Giovanelli, armorial bookplate in each volume; by family descent

£ 50,000-70,000 € 57,000-80,000



175

175

Triodion

Lviv: Bratstvo, Michail Slezka, 12 October 1664

folio (287 x 171mm.), text in Church Slavonic, printed in red and black, title within a woodcut border, woodcut armorial on verso of title-page, woodcut initials, headpieces and illustrations, a few early annotations, contemporary calf over wooden boards with gilt panel stamps on upper cover, central stamp of the Crucifixion, two clasps, painted edges, *numerous small marginal tears and repairs, a few candle wax stains and some finger soiling at corners, SS2, TT2 and TsTs6 with repairs obscuring a few words, ChCh2 damaged with loss, rebounded with new pastedowns, gilding faded, binding slightly rubbed*

A copy of the Lenten Triodion, produced by Michail Slezka (died 1667), the printer for the Lviv Dormition Brotherhood (Bratstvo) in the mid-seventeenth century.

£ 2,000-3,000 € 2,300-3,450

176

Victoria (Melita) Federovna, Grand Duchess

Apocalypse de St-Jean. St Briac, 1930-1931

square 4to (165 x 140mm.), ILLUMINATED MANUSCRIPT ON VELLUM, text in French, 49 leaves, 7 etched silver plates signed by Nozal, each with two green silk guards, binding by Asprey of London, embossed and chased silver panelled covers over green crushed morocco, upper cover decorated



176

with 4 collet set cabochon sapphires, square enamel corner-pieces and a central enamel panel with a portrait of St John, lower cover with 8 heart-shaped enamel pieces arranged around a central collet set cabochon sapphire (enamels by Paul-Victor Grandhomme or Victoria Melita?), lettered silver spine covering, 2 clasps with a blue stone set in each strap, green silk endpapers, gilt edges, in velvet-lined folding box, *metal covers slightly rubbed*

A BEAUTIFUL MANUSCRIPT, with elaborate decoration comprising animal and floral motifs, containing on the final leaf a portrait of Victoria Melita reading a religious book to her husband and a seated lady, beneath their coat of arms. The last metal plate contains the inscription "Ce livre a ete fait par S.A.I. la Grande Duchesse Kirill de Russie en collaboration avec Jacques Nozal et Julie Nozal"; Victoria and her husband Grand Duke Kirill Vladimirovich settled after the Russian Revolution in France, at Saint-Briac in Brittany.

Julie and Jacques Nozal were artists, Julie in particular looking back to early Christian texts as models; this manuscript contains the text in an art nouveau script, with marginal decoration influenced by illuminated medieval manuscripts. Julie's father, Paul-Victor Grandhomme of Saint-Briac (1851-1944), was a master enameller and Victoria Melita learned enamelling from him and engraving from Julie.

For another manuscript made by the Nozals for (and probably with) Grand Duchess Victoria Melita, see sale in our rooms, 29 November 2016, lot 195 (a prayerbook in Russian and English).

PROVENANCE

Princess Victoria Melita of Saxe-Coburg, later Grand Duchess Victoria Federovna of Russia (1876-1936)

£ 3,000-4,000 € 3,450-4,600



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177

Gorky, Maxim

A photograph of Gorky signed and inscribed to the doctor Alexandra Yulianova Kanel, 20 August 1929

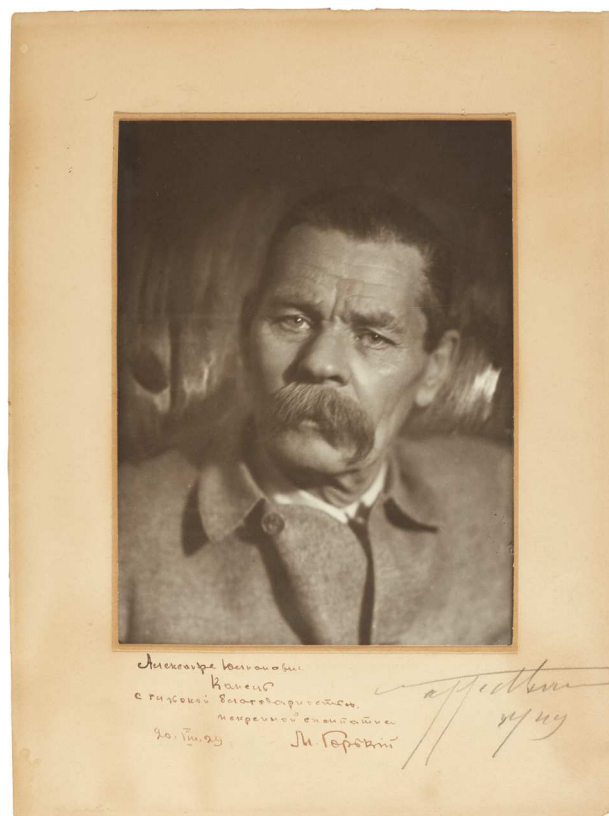
224 x 169mm., the portrait photograph shows Gorky's head and shoulders in front of a dark indistinct background and is inscribed in Russian on the mount in brown ink *Александр Юлиановне Канель с глубокой благодарностью, искренней симпатией 20. VIII. 29 М. Горький* ("To Alexandra Yurievna Kanel with gratitude and sincere sympathy | 20. VIII. 29 | M. Gorkiy"), the mount is also signed in pencil by the photographer, *some browning to mount*

This photograph and its inscription shed light on the terror in Stalinist Russia in the 1930s. It was given by Gorky to Alexandra Yulianova Kanel, who was chief doctor at the Kremlin Hospital, as a gift for having treated him. In 1932 Kanel famously refused to sign a false medical report stating that Stalin's young wife Nadezhda Alliluyeva had died from appendicitis (see lot 173 for a group of letters by their daughter). It is assumed that after a public argument at a party dinner, Alliluyeva committed suicide in her bedroom. Kanel who had treated Alliluyeva for years was subsequently dismissed in 1935 and died in 1936, the same year that Gorky died under unexplained circumstances.

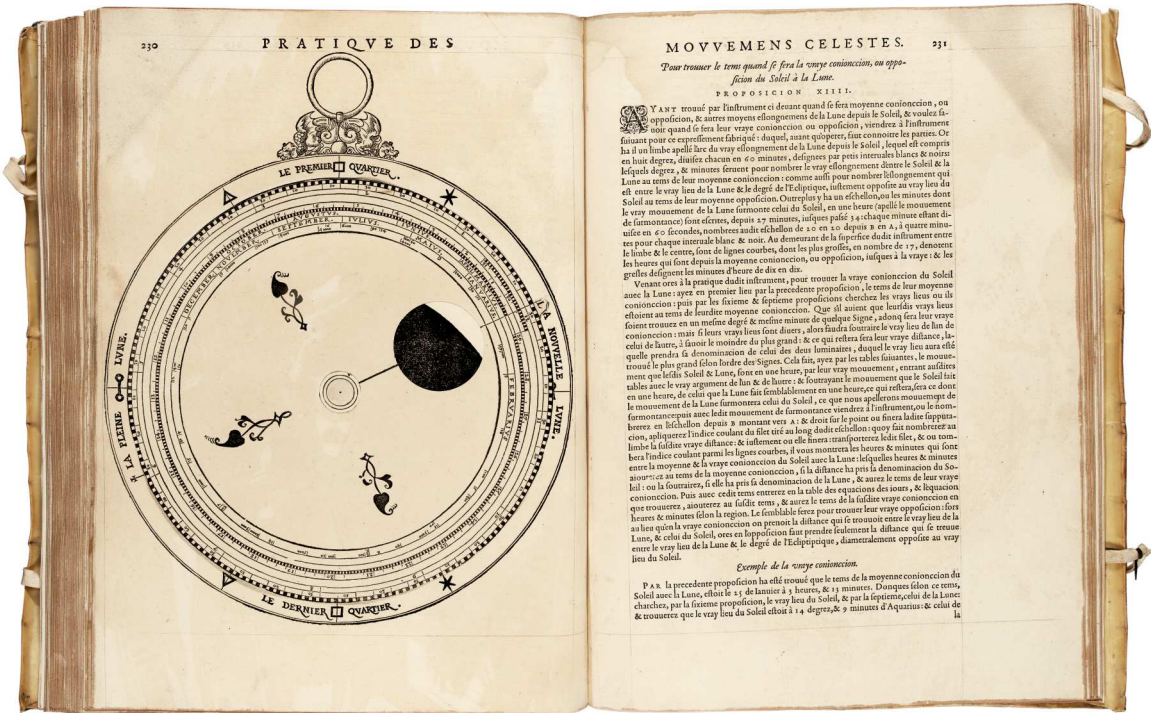
PROVENANCE

Alexandra Yurievna Kanel, thence by descent to the present owner

£ 2,000-3,000 € 2,300-3,450



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Bassantin, Jacques

[Astronomique discours. Lyon: Jean de Tournes, 1557]

folio (407 x 300mm.), ruled in red, woodcut initials and illustrations with a total of 35 (of 36) volvelles on 13 leaves (that on n3v with 4 volvelles, B2v with 1, C1v with 2, C3r with 3, C4r with 1, D1r with 3, D3v with 4, D2v with 4, D4v with 4, E2r with 3, E3r with 4, F3v with 1, H1 with 1), contemporary limp vellum with arabesque centrepiece, incomplete at beginning and end (lacking 28 text leaves, a-d⁴, e1, and L-N⁴, all supplied in facsimile on old paper including volvelle on M3v, and lacking final blank N4), some retaining discs replaced, occasional staining, D2 and D3 transposed, C1 repaired at head, C4 repaired at edges, small hole in E1 repaired with some words supplied in facsimile, new endpapers and pastedowns, re sewn and recased; sold not subject to return

FIRST EDITION. "The size of this volume and the extent of its illustration and ornamentation make this an unusually fine example of the attention given to the printing of scientific works of the period" (Mortimer, p. 64). Bassantin (or Bassendyne) was a Scottish astronomer who settled in France. The woodcuts are derived from those in Apianus's *Astronomicum Caesareum* (1540), and it similarly describes astronomy and planetary motion.

The number of volvelles varies from copy to copy, but it is generally accepted that there should be 36 in total (though the Honeyman catalogue opined that there should be 38). This copy, though textually incomplete, does contain all but one of the woodcuts with volvelles.

LITERATURE

Cartier, de Tournes 357; Houzeau & Lancaster 2592; Mortimer, *Harvard French* 47

£ 8,000-12,000 € 9,200-13,700

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SOTHEBY'S



179

179

Cowper, William

Myotomia reformata. London: Robert Knaplock, William and John Innys, and Jacob Tonson, 1724

large folio (515 x 353mm.), with advertisement, preface and introduction, frontispiece, 67 engraved plates (numbered I-LXVI, XIII appears in two versions), contemporary mottled calf, extracts from catalogues pasted to inside front cover, *some offsetting, spotting or staining, wear to binding with some loss to spine and extremities*

"Although this was meant to be a second edition of the 1694 issue, the present work is an entirely new publication. Edited by Richard Mead, it has been greatly expanded and enlarged. It now contains more than sixty well executed copperplates and a lengthy introduction concerning the muscles and their action" (Eimas).

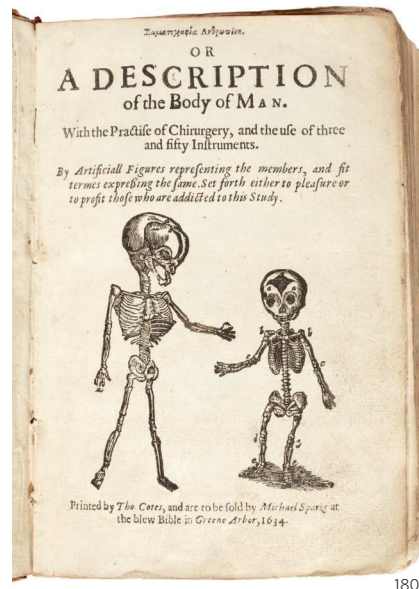
LITERATURE

Eimas 723

PROVENANCE

Foley, armorial bookplate with motto "ut prosim", probably Thomas Foley, second Baron Foley (1703-1766), whose library was sold at auction in 1795; purchased from Menno Hertzberger in Amsterdam, 1947, by J. Dudfield Rose (1907-1992), FRCS

£ 1,000-1,500 € 1,150-1,750



180

180

Crooke, Helkiah

Σωματογραφία ανθρωπινη or A description of the body of a man. With the practise of Chirurgery, and the use of three and fifty instruments [edited by Alexander Reid]. [London]: Thomas Cotes, to be sold by Michael Sparke, 1634

8vo (188 x 126mm.), woodcut illustration of two skeletons on title-page, without initial blank leaf, separate title-page for "An explanation of the fashion and use of three and fifty instruments... gathered out of Ambrosius Pareus", woodcut initials and illustrations, contemporary English calf, printer's waste (from a miniature book, *Short grounds of Catechisme*, by William Ward?) in binding, *a few quires becoming loose, binding rubbed, spine and foot of lower cover defective*

A reprint of the 1616 Jaggard edition of Crooke's medical text, which was extracted by the Scottish physician Alexander Reid from Crooke's longer *Microcosmographia* of 1615 (and expanded for the 1631 second edition), which ran to over a thousand pages. This smaller edition was designed to be cheaper and quicker to read, according to Reid's preface, and references to the longer descriptions in the larger work are given on most of the pages. The publisher, Thomas Cotes, also produced the first English edition of the works of Ambroise Paré in 1634 (see lot 186 for Paré's own work).

Crooke (1576-1648) based his work on those of Bauhin and Du Laurens, which were in their turn based on Vesalius, and there is certainly some similarity in the illustrations. Its publication was controversial as it was written in English and both the Royal College of Physicians and the bishop of London felt it was highly inappropriate to describe reproductive organs in the vernacular.

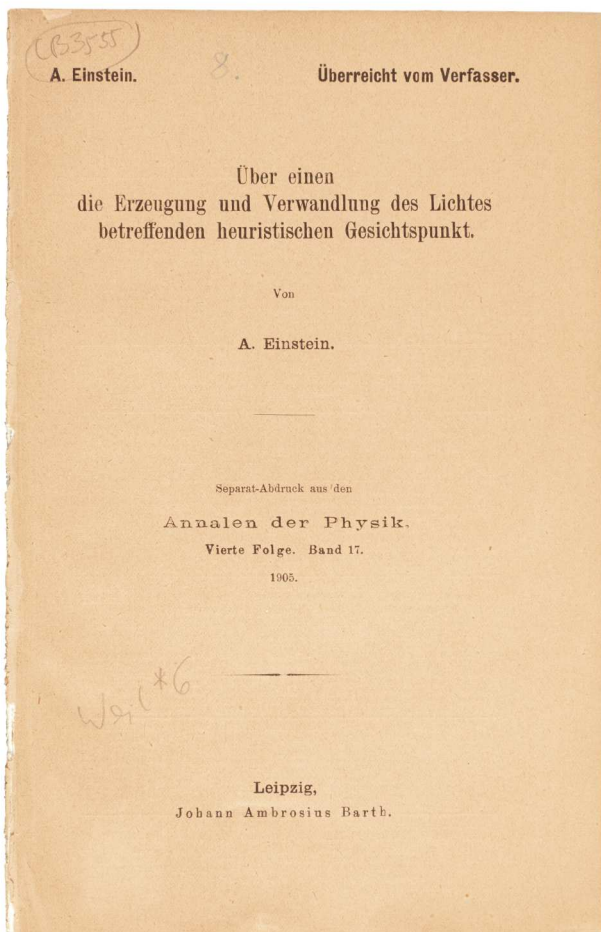
LITERATURE

STC 20783; Doe, *Paré* 75; Krivatsy 2931; Wellcome I, 1688

PROVENANCE

William Ralphs, booklabel

£ 2,000-3,000 € 2,300-3,450



181

181

Einstein, Albert

Über einen die Erzeugung und Verwandlung des Lichtes betreffenden heuristischen Gesichtspunkt.
Leipzig: Johann Ambrosius Barth, 1905

8vo (220 x 142mm.), offprint from *Annalen der Physik*, *Vierte Folge*, *Band 17*, original printed wrapper with "Überreicht vom Verfasser" printed at head, *backstrip defective*

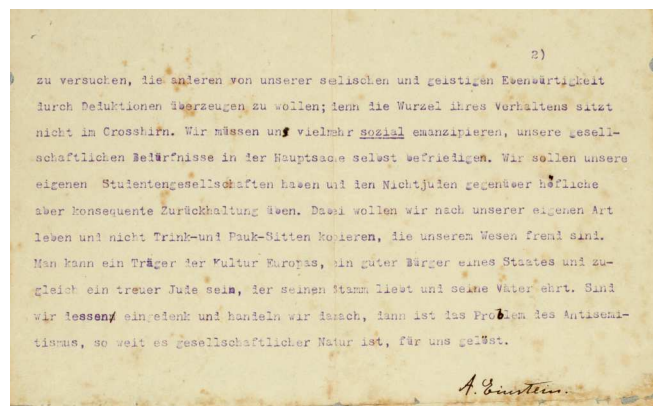
FIRST SEPARATE EDITION of one of Einstein's seminal papers on quantum theory, which gained him the Nobel prize in 1921.

"Einstein suggested that light be considered a collection of independent particles of energy, which he called 'light quanta.' Such a hypothesis, he argued, would provide an answer to the problem of black-body radiation where classical theories had failed, and would also explain several puzzling properties of fluorescence, photoionization and the photoelectric effect" (Norman).

LITERATURE

Norman 689; Weil 6

£ 6,000-8,000 € 6,900-9,200



182

182

Einstein, Albert

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

analysing how the pressure from surrounding hostile national cultures have led young emancipated Jewish intellectuals in Europe to attempt assimilation ("...getrieben kehrt er seinem Volke und seinen Traditionen den Rücken und betrachtet sich restlos als zu den andern gehörig, indem er vor sich und den andern vergebens zu verbergen sucht...") [he turns his back on his people and its traditions and regards himself as belonging totally to the others by trying in vain to hide from himself]), but pointing out that intellectual effort will never overcome anti-Semitism ("...denn die Wurzel ihres Verhaltens sitzt nicht im Grosshirn...") [the root of their conduct is not rooted in the cerebrum]), calling instead for Jews to maintain their social difference and distinctiveness, 2 pages, folio (286 x 225mm.), [Berlin, after 15 July 1923], *spotting*, *professionally conserved at folds and edges*

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

LITERATURE

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

PROVENANCE

Wolf Ze'ev Rabinowitsch; thence by descent

Ω £ 15,000-20,000 € 17,100-22,800

Fascia super talos datur, inde obliqua ad superiora pedis porrigitur, post hanc sub plantam demittitur sic, ut ad superiorem partem reueria X littera similitudinem referat, alligata uero planta circumducitur in orbem. Valet, ubi uinciri talos oportet.

spica ad plantam. CXXXVI.

Fascia in orbem magnum digitum completur, ab eoque per plantam procedat circa talos, inde obliqua reuertatur ad plantam sic, ut non longe à minimo digito similitudo littere X fiat, post hanc ad superiorem partem pedis intendat, & ad eandem rationem circumcat. Maiores uinculum hoc ad magnum digitum deligendum memoriae prodiderunt: nobis uero superuacaneum uidetur digitum alligare ad plantam atque ad talos, abunde enim existimamus, si cum digito, & planta pars pedis superior uincitur, quemadmodum propositum est in digitis manus.

EX SORANO.

Calcem. CXXXVII.

Fasciam primo talis iniicimus, tum per ipsos obliquam ducimus ad plantam, ab eaque ad alteram partem talorum obliquam attrahimus, postremo circa crus in orbem porrigitur, ut illis accommodetur: quibus de uincire talos cōuenit.

Ad calcem. CXXXVIII.

Fasciae caput sub talis iniicito, eaque circa ipsos obliquè ad plantam demittito, tum obliquè circa calcem, & in orbem iuxta talos adducito, ut illis aptetur, quibus obligare calcem uolumus.

FINIS GALENI DE FASCIIIS.



ORIBASIVS DE LA. QVEIS EX HERACLE.

VIDIO VIDIO FLORENTINO INTERPRETE.

VIDIUS LECTORI.

Libellus liber de Laqueo à Galeno in libro de Fasciis, quomodo alibi quoque mentionem facit laqueorum, qui hinc opere conueniunt, referunt tamen hic liber in Graeco exemplo ad Oribasium auctorem. Quicquid est, quoniam uisum est, siue quod multa sunt, quae in medicinali arte nec comprehendere, nec praestari possunt. Peruenimus enim laquei non modo ad sciendum, sed etiam extendendum esse fasciam, ut si hoc membra, seu equaliter, seu inaequaliter adhibere uim oportet: tum ad curanda atque à genda membra, dum manum adhibetur.

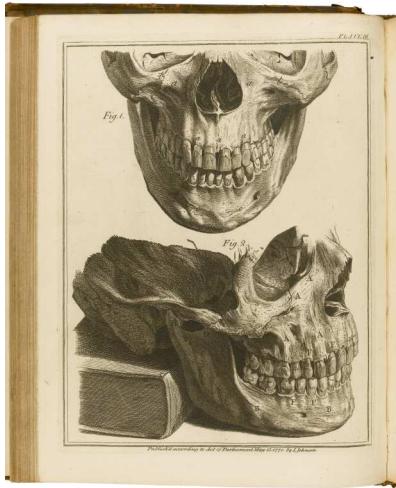
Qua ratio sit laquei attollentis.



DATTOLLENTEM HABERE ADHIBETUR duplicata, cuius utrumque caput sinistra manu continetur, finis uero dextra prehenditur, & capitibus superiniicitur, sic, ut capita sita sint in medio sinu. Quo fit ut ex una parte, laquei nexus feratur, capita ex altera. Habet autem hic laqueus facultatem extendendi aequaliter, pertinetque non modo ad extendendum membra, sed etiam ad continentum, cum in suam sedem compelluntur, & ad figurandum corpora, ubi quid manu fieri oportet. Recte quidem eas partes intendit, quae binis ossibus continentur, quando cumque enim alterum uitio sum sit, finis super ipsum, capita super integrum imponuntur. Nam finis corpori inherentes a se etiam parte uehementer distendunt, ac capita cum recedant à corpore, eam partem quae bene ualet, uel nihil omnino intendunt, uel certe quam minimum. Membris quoque, cum reponuntur, aptissimus est, sicuti cubito, cum in aliquam trium partium excidit, in quas ubi prolapsus est, brachium curuum est, neque extenditur, id est, in posteriorem, anteriorem, atque exteriorem. In quo casu laqueus ossibus brachij iuxta primam palmam partem iniicitur, capitique eius sublimiora feruntur, & ut retinacula sint, ad aliquid immobile deligantur.

Ad figurandam in super corpora, ubi manu medemur, adhibetur commodissime. In ipsi enim, quae iuxta anum uitta infestant, ubi trahantur, brachia poplitibus subijciuntur, & huiusmodi habena attollentes ad brachia dantur in uicinia manus, eorumque capita ad ceruices hominis adducta, inter se uincuntur. Quoniam attollens laqueus non solum iniicitur implicitus, sed super membrum quoque circumponitur. Suspenda enim fascia finis membro subijciuntur, capitique eius per medium finem trahuntur, eaque ratione circumpositus conficitur.





184

184

Hunter, John

A natural history of the human teeth; A practical treatise on the diseases of the teeth, intended as a supplement to the natural history of those parts. *London: for J. Johnson, 1771-1778*

2 works in one volume, 4to (261 x 200mm.), 16 engraved plates, contemporary speckled calf, *lacking both half-titles, upper cover and front flyleaf detached, lower joint weak, extremities rubbed*

FIRST EDITIONS. Hunter's treatise "was the first scientific study of the teeth and is basic to all modern dentistry" (Eimas). Hunter's collection of anatomical and natural history specimens was purchased in 1799 by the government for the Royal College of Surgeons.

"The Figures were drawn by Mr Rymsdyk, under the Author's Direction, and engraved by Mess. Strange, Grignion, Ryland, and others" (preface). Jan van Rymsdyk, a Dutch anatomical artist active in London, also produced the drawings for Hunter's brother William's anatomical work on the human gravid uterus.

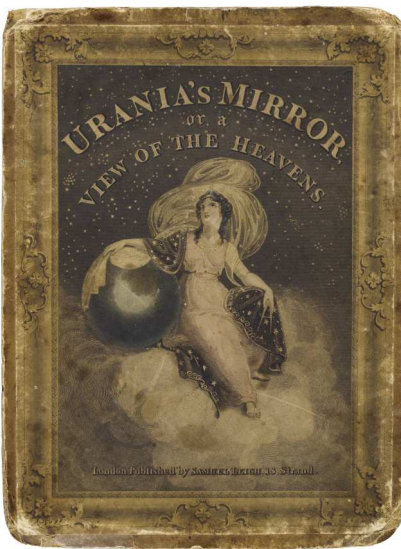
LITERATURE

Blake p.226; Eimas 968; Garrison-Morton 3675; Norman 1116; Wellcome III, 317

PROVENANCE

W.M. Thackeray (not the novelist), inscription; Bedford General Hospital medical library, inkstamp on front endpaper (with withdrawn stamp)

£ 1,500-2,000 € 1,750-2,300



185

185

Leigh, Samuel

Urania's mirror, or a view of the heavens. *London: Samuel Leigh, [c. 1830]*

32 hand-coloured engraved cards (each 200 x 140mm.) by Sidney Hall, with flimsies on the back of each, cards with punch-holes, housed in a card box with printed covers, *box somewhat worn; together with*

ASPIN, Jehoshaphat. A familiar treatise on astronomy, explaining the general phenomena of celestial bodies... written expressly to accompany Urania's mirror... Fourth edition. *London: for M.A. Leigh, 1834, 8vo, folding engraved frontispiece, 3 folding engraved plates (one hand-coloured and slightly torn), original green boards with printed label on upper cover, spine defective*

together 2 volumes

A charming set of educational astronomical engravings depicting the signs of the zodiac, in their original box, together with the explanatory volume of text. The punch holes in the cards enabled them to be held up to the light to see the patterns of stars.

PROVENANCE

Charlotte Foster, Alresford, 1838, inscription at front of book

£ 1,500-2,000 € 1,750-2,300



185

Paré, Ambroise

Cinq livres de chirurgie. 1. Des bandages. 2. Des fractures. 3. Des luxations, avec une apologie touchant les harquebousades. 4. Des morsures & picqueures venimeuses. 5. Des gouttes. *Paris: André Wechel, 1572*, title within woodcut border, woodcut portrait of the author on verso of title-page, woodcut initials and headpieces, woodcut illustrations, woodcut printer's device on final verso, *small area of damage to woodcut portrait and facing recto*

DUFOUR, Gerald. *Dissertatio de febris in genere*. Montbéliard: François Rochard, 1729; SABATIER, Jean-Pierre. *Tentamen medicum de variis calculorum biliarum speciebus, diversoque ab ipsis pendentium morborum genere*. Montbéliard: Jean Martel, 1758, engraved armorial, H2 with repaired tear

3 works in one volume, 8vo (162 x 100mm.), nineteenth-century vellum, flat spine gilt, *occasional light damp-staining*

RARE FIRST EDITION. "The *Cinq Livres* contains all new material. It has been called by several serious writers Paré's *chef-d'oeuvre*... In it appears the first description of the fracture of the head of the femur (p.94). Secondly, it is the first appearance of the whole teaching of bandages, fractures, and dislocations which has come down to us from the ancients, broadened by Paré's own experience... It is undoubtedly one of his most important works" (Doe, p.69).

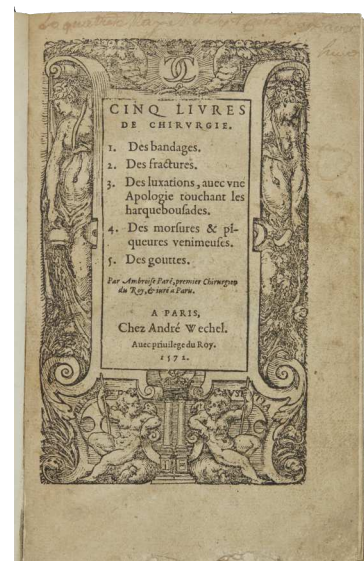
LITERATURE

Doe, *Paré* 19; not in Adams, Eimas, Durling, Norman or Wellcome. Copac records just one copy, at the Royal College of Surgeons of England.

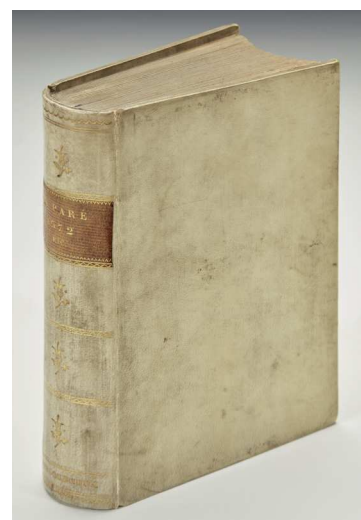
PROVENANCE

C. Bergouhnioux, name stamped at foot of spine and ink stamp in volume; bought from Steedman, Newcastle, in 1948, by J. Dudfield Rose (1907-192), FRCS

£ 20,000-30,000 € 22,800-34,200



186



186



186

Röntgen, Wilhelm Conrad

Ueber eine neue Art von Strahlen; [with] Ueber eine neue Art von Strahlen II. Mittheilung, in *Sitzungsberichte der Physikalisch-medicinischen Gesellschaft zu Würzburg*, Jahrgang I no. 9 (1895) and Jahrgang II no. 1 (1896)

2 parts, 8vo (214 x 143mm.), part 2 with a photographic illustration, each in a purple paper wrapper, housed together in a modern portfolio, a few leaves becoming loose in the second paper

THE ANNOUNCEMENT OF THE DISCOVERY OF X-RAYS. Röntgen's experiments with cathode ray tubes showed that some rays were causing fluorescence some distance away from the sealed tube, although the room was in darkness. Further trials with different materials showed that the rays could penetrate some substances but not others. "Röntgen then placed his own hand transverse to the rays and saw the macabre pattern of the bones in his hand set in a fainter outline of the flesh. To capture this spectral sight, Röntgen replaced the screen with a photographic plate to record a sight never before seen by man. It became clear to him that this was a new form of light, invisible to the eye and which had never been observed or recorded" (Bern Dibner, *The New Rays of Professor Röntgen*, 1963, p.18). He called them x-rays because they were unknown (they are now generally called Röntgen rays in languages other than English).

Röntgen's secret experiments in November and December 1895 were first announced in the first paper, written in December 1895, and published simultaneously in the journal (as here) and in offprints (dated "Ende 1895" and in printed wrappers). The second part of the paper was published in the same journal in March 1896, containing confirmation of some earlier suppositions due to further experimentation, and some refinements to the equipment used. It also contains the famous photograph of the hand of Röntgen's colleague, Professor von Kolliker, which was made during Röntgen's only public demonstration of his discovery, in late January 1896 (this photograph was not reproduced for the offprint).

LITERATURE

PMM 380; cf. Norman 1841 & 1842 (both offprints)

£ 5,000-7,000 € 5,700-8,000

Space exploration

A collection of approximately 240 NASA photographs. [c.1970]

circa 240 press (wire) photographs (average 255 x 205mm., or the reverse), each with printed caption on the reverse and press release date, some wear, creasing and occasional tears, some minor stains, many tightly curled

A LARGE COLLECTION OF NASA PHOTOGRAPHS, MOSTLY RELATING TO THE APOLLO 13 AND 14 MISSIONS.

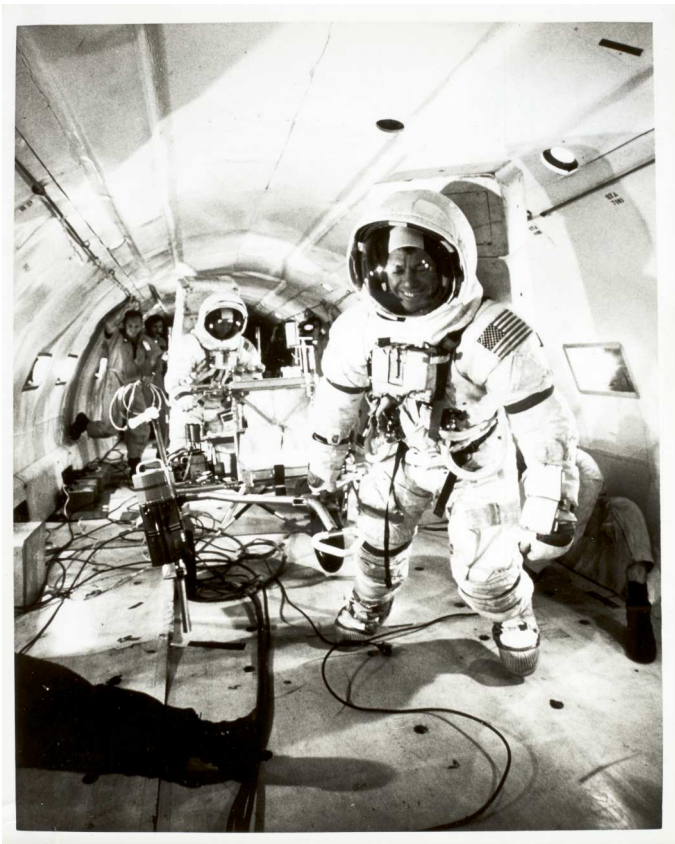


Josef Albert, München, repr.

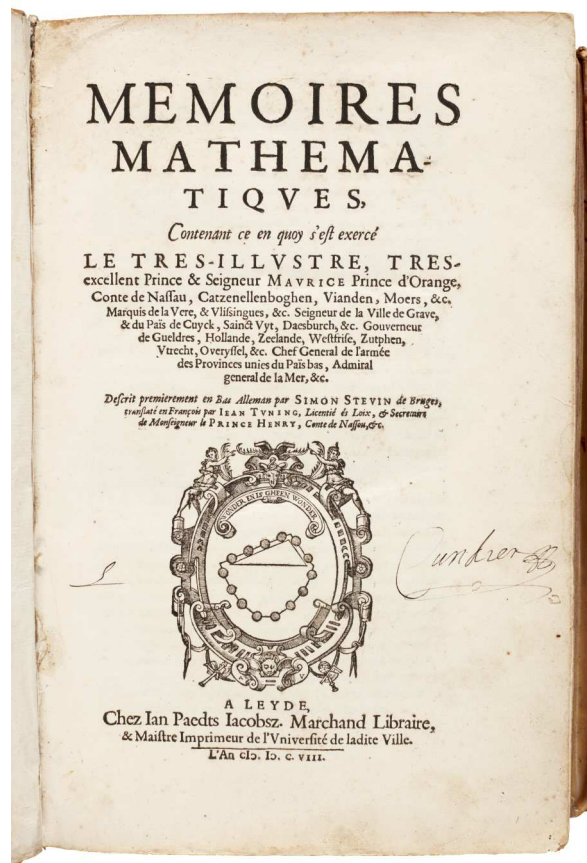
Hand des Anatomen Geheimrath von Kolliker.

Im Physikal. Institut der Universität Würzburg
mit X-Strahlen aufgenommen
von Professor Dr. W. C. Röntgen.





188



189



PROVENANCE

Peter Fairley (1930-1998), science journalist, ink stamp on the reverse of each photograph. Fairley was Science Editor for Independent Television News (ITN) and *TV Times* magazine in the late 1960s and early 1970s. His name became synonymous with ITN's extensive live coverage of the Apollo moon landing missions.

£ 2,000-3,000 € 2,300-3,450

189

Stevin, Simon

Memoires mathematiques... translaté en François par Jean Tuning. Leiden: Jan Paedts Jacobsz., 1608

4 parts in one volume, folio (310 x 197mm.), woodcut device of Stevin on title-page, woodcut device of the printer on other titles, woodcut initials and tailpieces, woodcut diagrams (that on C2 in part 3 with 3 folding slips pasted on), contemporary vellum, some browning

Stevin's substantial work was originally written in Dutch and translated into both Latin (by Willibrord Snell) and French. Stevin's mathematical lessons to Prince Maurice of Orange form the basis of this text, which encompasses cosmography and geography (part 1), geometry (part 2), perspective (part 3), and the final section (part 5) details double-entry bookkeeping with examples of ledgers. Presumably part 4 (on statics) was never translated into French, though it is present in the Dutch and Latin editions. All versions are rare.

This copy has an additional bifolium at the end (quire S) which contains "Annotation de l'auteur" on pp.107-108 and a blank leaf.

PROVENANCE

L. Cundier, early inscription on title-pages, i.e. Louis Cundier (died in Aix-en-Provence, 1681), geometer and engraver

£ 7,000-9,000 € 8,000-10,300

Johannes blanching Jtt. p. domino
Leonello Marchioni Esten. p. d.

(S)uifidezunt murti diuile
 anelle et pampinati mit
 et trauiffime et caruiffime
 templum nana foli plet
 ille quod ntitit et eby lute
 vlti' dol et vt et dux om
 atq; pmetit et vt pletit
 dicitur mens murti et pmetit dicit
 omz dicit ita me diu et abmet lortm
 et liof fuy moderatez ceteraz pletit
 et ficut ignis pmetit dicit quibz va
 ziaf et elemeta vitez pmetit auzoz
 auz ozegrezoz cormpuz p pmetit edeg
 p afpectu fuy Vazietate t murt pmetit eay
 vitez auzoz et offit murt murt liof liof
 Cui zez caufa modo calutate modo pmetit
 modo hui' offit afpuz opozietez tui
 entiof latiffime pmetit. Sol in qua bono
 zui omz ar maloz pater ar belli dicitit
 dicit et Cui foli placet pmetit et tunc
 zez tamz pmetit pmetit abeo pmetit
 celestiate mali Edig pmetit auzoz pmetit
 dantia et iugum fuy zez murt et fua
 ar pmetit et vlti' trauiffime. Vel fi id pmetit
 maloz longe pmetit et zelata pmetit
 illa quide ar zelozit celozia effritit
 demz quidmz lita et i Vltimo obbe fuy
 zez globo pmetit et murt afpuz fuy
 ad fe zez dicit et ad motu fuy fupia
 ziaf zezit dicit murtualz pmetit
 et zezit flicet ar reflicet zezit fua
 fol murt murt oia flicet afpuz atq;
 cluref afpuz fuy fpano idet pmetit
 et uel longituzate pmetit lunt murt
 zezit ar moderate pmetit atq; et ar
 rafit Vazietate Vaziof opozietez
 Vaziof pmetit et murt omz murt
 fuy Vazo pmetit optime dicit opozietez
 bngmetate pmetit fuy fubietum murt
 pmetit murt pmetit ozegre in cuius fuy
 murt hie noua abet ante alia pmetit
 da atq; opozietez vlti' fua et pmetit
 appellat in qua murt murt foy opozietez
 pmetit optime pmetit murt glitio hie regit
 glitiof vt ex ea vlti' fuy murt pmetit
 vlti' dicit vt fuy murt opozietez fuy
 lunt fuy Vazo arlofz et murt pmetit
 glitio ar regitietez fuy da fua murt
 vlti' dicit fuy dicit fuy murt ar zez
 vlti' dicit murt vlti' dicit hie murt
 optime fuy glitio pmetit zez dux murt
 ar pmetit murt murt murt glitio
 fuy fcaia et dicit murt ar pmetit fuy
 fcaia amoz dicit. murt oia quide
 et pmetit fuy vlti' glitiof ad agenda

[illegible]

b. L

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[Italy, c.1460-70]

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W. Brooks

THE
TRAVELS
OF
HILDEBRAND BOWMAN,
ESQUIRE,

Into CARNOVIRRIA, TAUPINIERA, OLFACTA-
RIA, and AUDITANTE, in NEW-ZEALAND; in
the Island of BONHOMMICA, and in the power-
ful Kingdom of LUXO-VOLUPTO, on the
GREAT SOUTHERN CONTINENT.

WRITTEN by HIMSELF;

Who went on shore in the ADVENTURE's large Cutter, at
Queen Charlotte's Sound New-Zealand, the fatal 17th
of December 1773; and escaped being cut off, and
devoured, with the rest of the Boat's crew, by happen-
ing to be a-shooting in the woods; where he was after-
wards unfortunately left behind by the ADVENTURE.

*An Ape, and Savage (cavil all you can),
Differ not more, than Man compared with Man.*

ANONYMOUS.

L O N D O N :

Printed for W. STRAHAN; and T. CADELL, in
the Strand. 1778.

HILDEBRAND BOWMAN (pseud.)
The Travels ... into ... New-Zealand
London, 1778
First edition, Presentation copy
Estimate £10,000–15,000

English Literature,
History, Children's Books
and Illustrations
Auction London
9 & 10 July 2018



Sotheby's

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If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via

BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers

on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5 pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611

Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £12,000
British Historical Portraits
EU LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

■ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

✎ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the

low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

| Royalty Rate | |
|----------------------------|-------|
| From 0 to 50,000 | 4% |
| From 50,000.01 to 200,000 | 3% |
| From 200,000.01 to 350,000 | 1% |
| From 350,000.01 to 500,000 | 0.5% |
| Exceeding 500,000 | 0.25% |

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

II Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS AT BOOKS SALES

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing at Sotheby's book department sales. The information concerns the most usual circumstances and

is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol the property is free from VAT and Sotheby's will not charge VAT on either the hammer price or the buyer's premium.

2. PROPERTY WITH A # SYMBOL

Although these items are not free from VAT, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT in the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers from within the EU requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.)

3. PROPERTY WITH A † SYMBOL

These items are standard-rated and will be sold under the normal UK VAT rules. Both the hammer price and buyer's premium will be subject to VAT at the standard rate.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded. Sotheby's must always charge VAT on the buyer's premium for these lots and will neither cancel nor refund the VAT charged.

(VAT-registered buyers from other European Union (EU) countries may have the VAT on the hammer price cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by

hand, proof of travel and completion of a form available from the Post Sale Service Group.

(All business buyers from outside the UK should refer to 'VAT Refunds from HM Revenue and Customs' for information on how to recover VAT incurred on the buyer's premium.)

4. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had a # symbol (see 'Property with a # symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. The buyer's premium will always attract VAT. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with a # symbol' above).

5. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the European Union (EU) to be sold at auction under temporary importation. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force at the date of collection from Sotheby's and not that in force at the date of sale.

These lots will be invoiced under the auctioneers margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment by applying to HM Revenue and Customs - see VAT refunds from HM Revenue and Customs.)

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot

ineligible to be re-sold using the margin scheme. Sotheby's will transfer all lots sold subject to Temporary Admission to its Custom warehouse immediately after sale.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

6. EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Sotheby's on exports made within three months of the sale date if strict conditions are met:

- the amount in lieu of VAT charged on buyer's premium for property sold under the margin scheme i.e. with a # symbol or a α symbol.
- the VAT on the hammer price for property sold under the normal VAT rules i.e. with a † symbol or a α symbol.
- the import VAT charged on the hammer price and VAT on the buyer's premium for property sold under temporary importation i.e. with a ‡ or Ω symbol.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Sotheby's to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made. If a buyer later decides not to use Sotheby's shipping services a revised invoice will be raised charging VAT.

Where the buyer carries purchases from the EU personally or uses the services of another shipper, Sotheby's will charge the VAT amount due as a deposit and refund it if the lot has been exported within three months of the date of sale and the following conditions are met:

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under temporary importation (‡ or Ω symbols), Sotheby's is provided with a copy of the correct paperwork duly completed and stamped by HM Revenue and Customs which show the property has been exported from the EU via the United Kingdom. It is essential for shippers acting on behalf of buyers to collect copies of the

original import papers from our Shipping Department. HM Revenue and Customs insist that the correct Customs procedures are followed and Sotheby's will not be able to issue any refunds where the export documents do not exactly comply with their regulations. Property subject to temporary importation must be transferred to another Customs procedure immediately if any restoration or repair work is to be carried out.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a charge of £30 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary importation and the property is exported from the EU within three months of the date of sale.

- any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary importation († or Ω symbols) should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

7. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK and may be considered for

- VAT charged on buyer's premium on property sold under the normal VAT rules (i.e. with a † or α symbol) or
- import VAT charged on the hammer price and buyer's premium for lots sold under temporary importation (i.e. with a ‡ or Ω symbol).

Claim forms are available from:

HM Revenue and Customs

VAT Overseas Repayments Unit

PO Box 34, Foyle House

Duncreggan Road, Londonderry

Northern Ireland, BT48 7AE

Tel: +44 (0)2871 305100

Fax: +44 (0)2871 305101

enq.oru.ni@hmrc.gsi.gov.uk

8. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a

destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or

expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on

occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a

Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's

Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach

of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will

be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**

Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of

£30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE FOR BOOKS

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", or which in Sotheby's opinion is materially defective in text or illustration, subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) the item complained of comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing; or
- (iv) in the case of a manuscript, the lot was not described in the catalogue as complete; or
- (v) the defect complained of was mentioned in the catalogue or the item

complained of was sold un-named in a lot; or

- (vi) the defect complained of is other than in text or illustration. (For example, without limitation, a sale will not be set aside on account of damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates; or
- (vii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years (in respect of counterfeit items) or twenty-one (21) days (in respect of items materially defective in text or illustration) after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months (for counterfeit items) or twenty one (21) days (for items materially defective in text or illustration) with the reasons why the Buyer considers the item to be counterfeit or materially defective in text or illustration, specifying the lot number and the date of the auction at which it was purchased; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE BOOKS

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.139

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

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