

ILLUMINATED MANUSCRIPTS FROM  
THE COLLECTION OF MAURICE BURRUS

*King Street 25 May 2016*



CHRISTIE'S

Postea quidam fabre Tyrius nomine Phephaeme.  
nos, hac ratione & inuentione inductus, malo statuto  
& eo alterum transuersum uti trutinam suspendit,  
& in rediendo & implendo venientibus plagis deiecit  
Gaditanorum murum.



Petras autem Calcedoniensis de materia primam, ba-  
sim subiectis rotis fecit, superque compexit, & in his suspendit  
arcuatam, corijsq; bubulis texit, ut tritorus essent. Cui in ea  
marginatione ad pulsandum murem essent collocati, id au-  
tem quod corios habuerat, testudinum arcuatam appella-  
re cepit, his tunc primis gradibus positus ad id genus marginationis.



## BOOKS & MANUSCRIPTS AND SCIENCE GROUP



**Margaret Ford**  
International Head of Group  
Tel: +44 (0)207 389 2150



**Francis Wahlgren**  
International Director  
Tel: +1 212 636 2661



**Daniel Gallen**  
International Managing Director  
Tel: +44 (0)207 389 2590



**Thomas Lecky**  
Head of Department  
Books and Manuscripts  
New York  
Tel: +1 212 636 2666



**Thomas Venning**  
Specialist, Head of Department,  
Books, London  
Tel: +44 (0)207 389 2255



**Isabelle de Conihout**  
Head of Department  
Books and Manuscripts  
Paris  
Tel: +33 (0)1 40 76 85 99



**James Hyslop**  
Head of Department  
Scientific Instruments  
London  
Tel: +44 (0)207 752 3205

## INTERNATIONAL DEPARTMENTS & SALES CALENDAR

### INTERNATIONAL CONSULTANT

Felix de Marez Oyens  
Tel: +33 1 40 76 85 58

### BOOKS AND MANUSCRIPTS

#### London

Margaret Ford  
Rupert Neelands  
Kay Sutton  
Thomas Venning  
Sven Becker  
Julian Wilson  
Eugenio Donadoni  
Stefania Pandakovic  
Sophie Hopkins

#### Consultants

Jane Flower (Archives)  
Catherine Reynolds  
(Illuminated Manuscripts)  
Moshe Brown (Hebraica)

#### New York

Francis Wahlgren  
Thomas Lecky  
Chris Coover  
Ian Ehling  
Gretchen Hause  
Tel: +1 212 636 2665

#### Paris

Isabelle de Conihout  
Patricia de Fougerolle  
Philippine de Saily  
Tel: +33 (0)1 40 76 85 99

### SCIENTIFIC INSTRUMENTS

#### South Kensington

James Hyslop  
Tel: +44 (0)20 752 3205

### BUSINESS MANAGERS

#### London

Julia Grant  
Tel: +44 (0)207 752 3113

#### France

Sarah de Maistre  
Tel: +33 (0)1 40 76 83 56

#### New York

Drew Watson  
Tel: +1 212 636 2245

**20 APRIL**  
**METEORITES**  
SOUTH KENSINGTON

**21 APRIL**  
**TRAVEL, SCIENCE**  
**AND NATURAL**  
**HISTORY**  
SOUTH KENSINGTON

**22 APRIL**  
**IMPORTANTS**  
**LIVRES ANCIENS ET**  
**MANUSCRITS**  
PARIS

**21 MAY**  
**BANDE DÉSSINÉE**  
PARIS

**25 MAY**  
**ILLUSTRATED**  
**MANUSCRIPTS FROM**  
**THE COLLECTION OF**  
**MAURICE BURRUS**  
KING STREET

**25 MAY**  
**SHAKESPEARE: THE**  
**FOUR FOLIOS**  
KING STREET

**16 JUNE**  
**FINE PRINTED BOOKS**  
**AND MANUSCRIPTS**  
NEW YORK

**13 JULY**  
**VALUABLE BOOKS**  
**AND MANUSCRIPTS**  
KING STREET

**13 JULY**  
**THE GIANCARLO**  
**BELTRAME LIBRARY**  
**OF SCIENTIFIC**  
**BOOKS, PART I**  
KING STREET

**1 OCTOBER**  
**BANDE DÉSSINÉE**  
PARIS

**19 OCTOBER**  
**TRAVEL, SCIENCE**  
**AND NATURAL**  
**HISTORY**  
SOUTH KENSINGTON

**28 OCTOBER**  
**LIVRES ET**  
**MANUSCRITS**  
PARIS

**30 NOVEMBER**  
**VALUABLE BOOKS**  
**AND MANUSCRIPTS**  
KING STREET

**14 DECEMBER**  
**FINE PRINTED BOOKS**  
**AND MANUSCRIPTS**  
**INCLUDING**  
**AMERICANA**  
NEW YORK

04/04/16

Email. First initial followed by last name@christies.com (e.g. Sara Plumbly = splumbly@christies.com)

# ILLUMINATED MANUSCRIPTS FROM THE COLLECTION OF MAURICE BURRUS

WEDNESDAY 25 MAY 2016

## SPECIALISTS

Kay Sutton  
Tel: +44 (0)20 7389 2156  
Eugenio Donadoni  
Tel: +44 (0)20 7389 2152  
Sophie Hopkins  
Tel: +44 (0)20 7752 3144



Kay Sutton



Eugenio Donadoni



Sophie Hopkins

## AUCTION ADMINISTRATOR

Robert Tyrwhitt  
Tel: +44 (0)20 7389 2151

## BUSINESS MANAGER

Julia Grant  
Tel: +44 (0)20 7389 3113

## EMAIL

First initial followed by last name@christies.com (e.g. Kay Sutton = ksutton@christies.com) For general enquiries about this auction, emails should be addressed to the Auction Administrator(s).

## SERVICES

### ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658  
Fax: +44 (0)20 7930 8870  
Internet: www.christies.com

## AUCTION RESULTS

UK: +44 (0)20 7839 9060  
Internet: www.christies.com

## CATALOGUES ONLINE

Lotfinder®  
Internet: www.christies.com

## CLIENT SERVICES

Tel: +44 (0)20 7839 9060  
Fax: +44 (0)20 7389 2869  
Email : info@christies.com

## SHIPPING

Tel: +44 (0)20 7389 2712  
Fax: +44 (0)20 7389 2869

## STORAGE AND COLLECTION

Tel: +44 (0)20 7839 9060  
Fax: +44 (0)20 7389 2869

## AUCTION

Wednesday 25 May 2016  
at 3 pm

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

## VIEWING

Saturday	21 May	12 noon – 5 pm
Sunday	22 May	12 noon – 5 pm
Monday	23 May	9 am – 5 pm
Tuesday	24 May	9 am – 8 pm

## AUCTIONEER

James Bruce-Gardyne

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **BELLE-12137**

## CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

[20]

These auctions feature

**CHRISTIE'S LIVE**  
*Bid live in Christie's salerooms worldwide  
register at christies.com*



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

# CHRISTIE'S

View catalogues and leave bids online at **christies.com**

## MAURICE BURRUS: MANUSCRIPT TREASURES REDISCOVERED

The occasional appearance at sale of a book with a Maurice Burrus provenance has hinted at the existence of a significant collection, but only with news of the present auction and the December sale in Christie's Paris did the true importance of this collector become publicly apparent.

Maurice Burrus (1882-1959) is well known for his successful industrial and financial career, as a politician and as a generous benefactor. In the past few years his life, achievements and patronage have been the subject of pageants, publicity and exhibitions in Alsace and Switzerland where the family tobacco company was jointly based. His principal personal interests, pursuits that occupied him to the end of his life, were his stamp collection – described as second only to that of Queen Victoria – and an absorbing passion for archaeology that led to extensive travelling and committed study. He has been applauded for his role in the excavations of the Roman ruins at Vaison-la-Romaine, an undertaking that he financed from 1925. But his activity as a bibliophile, in contrast, was known to a far smaller audience. Even the celebrations of his life in 2014 and 2015 make little mention of fine bindings or illuminated manuscripts (*La Grande Histoire de Maurice Burrus* on [www.dna.fr](http://www.dna.fr); Philippe Turrel, *De l'ESCA-Prevoyance au groups Burrus*, 2012).



Maurice, son of Jules Burrus, was born with Swiss nationality in Alsace, in Sainte-Croix-aux-Mines. After successfully managing the family tobacco company – to the extent that he was dubbed ‘roi de tabac’ – he diversified into banking and insurance. From 1932 he turned to politics and was elected to the Assemblée nationale as député for the Haut-Rhin. He was re-elected in 1936. He was particularly active on issues relative to Alsace and was instrumental in securing the completion of a long-mooted project for a rail tunnel through the Vosges at Sainte-Marie-aux-Mines. He was an important patron and benefactor to museums in Strasbourg and Colmar. Less conventionally, as a renowned instance of his inventive generosity, he marked the inauguration of the rail tunnel in August 1937 by throwing a lunch for 800 and providing an immense replica tunnel in chocolate that was shared by 2000 children from the region.

This public service and beneficence precisely coincided with the period of Burrus's most intense activity in acquiring manuscripts: in 1936 and 1937 he bought from Lauria in Paris, Lardanchet in Lyon, Hoepli in Zurich and Milan and Maggs in London. He selected works from the 12th century (lot 2) and from the 18th (lot 38), of Italian origin (lot 1) and German (lot 33), but his greatest interest was in manuscripts illuminated in France before 1500. Volumes were clearly particularly desirable if they combined both of his book-collecting interests, illumination and a fine or original binding – for example the *Miroir Historiale* of Anthony of Burgundy that has a surviving metal clasp in the form of his emblem (lot 21). And Burrus's timing was fortunate for he was able to profit from the number of major collections that came to the market in those years – supremely among them the sale from the Library of the Duke of Newcastle at Clumber Park where Maggs acquired for him the ravishing manuscript of the works of the poet Alain Chartier (lot 18) the high point of this sale and the most fully and beautifully illuminated copy of these texts (see details opposite). Like the other manuscripts offered here, its whereabouts has been unknown for the last 80 years: it is with great pleasure that we can bring them into the light again.





61  
 THE DELLA ROVERE NEW TESTAMENT, in Latin [Italy, Lombardy (perhaps Brescia), late 12th or early 13th century (between 1186 and 1228)]

**A very unusual compilation of mainly New Testament books of the Bible, finely illuminated with six historiated initials and fourteen other illuminated initials, with an extremely distinguished provenance and an exceptionally rare binding.**

PROVENANCE:

(1) The calendar is sparse, but two very rare entries point towards Lombardy: three lines in red starting on 28 May commemorate the battle of Legnano, fought near Busto Arsizio near Milan in 1176, at which Emperor Frederik Barbarossa was defeated ('.M.C.lxxxvi [sic] Mediol. fugaverit imperatorem de campo de busti'); in the battle the decisive assault was made by cavalry from Brescia, and it is probably significant that the other most unusual feast is St Colocera of Brescia (18 April). The presence of both feasts of St Ambrose (4 April, 7 December), supports a Lombard attribution, while the inclusion of the '1186' Legnano entry, and the absence of the feast of St Francis, canonised in 1228, indicates production between these dates.

(2) A medieval monastic(?) inscription is erased in the lower margin of f.1. (3) Apparently owned by FRANCESCO MARIA DELLA ROVERE (1490–1538) or one of his successors as Duke of Urbino, with their heraldic bosses in the centre of each cover of the binding. (4) Perhaps owned by BARTOLOMEO FACIO (d.1457), Italian humanist, author, and secretary and official historian to King Alfonso V of Aragon: with his name (f.i verso), erased and re-written above, with the added date 1631. (5) Inscribed, 'Novum Testamentum ab [sic] usum Bibliothecae Ducalis Urbinae. Polidoro Vergilio V[iro] B[ono]', i.e. POLYDORO VERGIL (c.1470–1555), of Urbino, Italian humanist, scholar, and historian, who in 1530 dedicated one of his works to Francesco Maria della Rovere. (6) SIR THOMAS BROOKE (1830–1908) of Armitage Bridge House, near Huddersfield, and bequeathed to (7) REV. WILLIAM INGHAM BROOKE (1862–1923), of Barford Rectory, Warwick, with his inscription dated 1908 (f.i); his sale at Sotheby's, 7 March 1913, lot 31. (8) LT-COL. WILLIAM E. MOSS (d.1953) of Sonning-on-Thames, Berks; his sale, 17 February 1936, lot 1050; sold by Hoepli, Zurich, 29 October 1937, lot 19, with a clipping from the catalogue loosely inserted; bought by (9) MAURICE BURRUS, no 38. Purchased from Hoepli, Milan in 1937.





**CONTENT AND ILLUMINATION:**

The content of the volume is interestingly eccentric, being primarily a New Testament, but also including Isaiah, a Calendar, and an extract from the beginning of Genesis, as follows: Matthew, ff.1-20v; Mark, ff.20v-33; Luke, ff.33-53; John, beginning imperfectly at 2:5, ff.54-69; Acts 1:1-13:24, continuing on f.107, but lacking 13:25-26:23, ff.69-78v; Isaiah 2:15-57:6 (beginning and ending imperfectly), ff.79-106v; Acts 26:24-27:43 (ending imperfectly), ff.107-108v; I James 1:5-5:18 beginning and ending slightly imperfectly, ff.108-109v; II Peter 2:3-end (beginning imperfectly, f.110r-v; I John, ff.110v-112v; II John, f.113; III John, f.113r-v; Jude, ff.113v-114; Apocalypse, ff.114-124; Romans, ff.124-131v; I Corinthians ff.131v-139; II Corinthians, ff.139v-146; Ephesians, ff.146-147v; Philippians, ff.147v-149v; Colossians, ending imperfectly at 3:16, ff.149v-150v; I Thessalonians 1:6-end, ff.151-152; II Thessalonians, ff.152v-153; I Timothy, ending imperfectly at 5:24, ff.153-154v; II Timothy, beginning imperfectly at 2:8, ff.155r-v; Titus, f.156r-v; Philemon, ff.156v-157; Hebrews, ff.157-163; Calendar, ff.163v-166; Genesis 1:1-12:4 (i.e. from the Creation to the Call of Abraham) ff.166v-171; blank, f.171v.

As eccentric is the illumination. The figures are painted with an energetic coarse vigour, prominently outlined with confident strokes and brought to life with a liberal use of burnished gold.

The palette of reds, yellows and blues is typical of 12th-century Italian manuscript painting (see, for example, an Italian Homiliary at the British Library, Harley 7183).

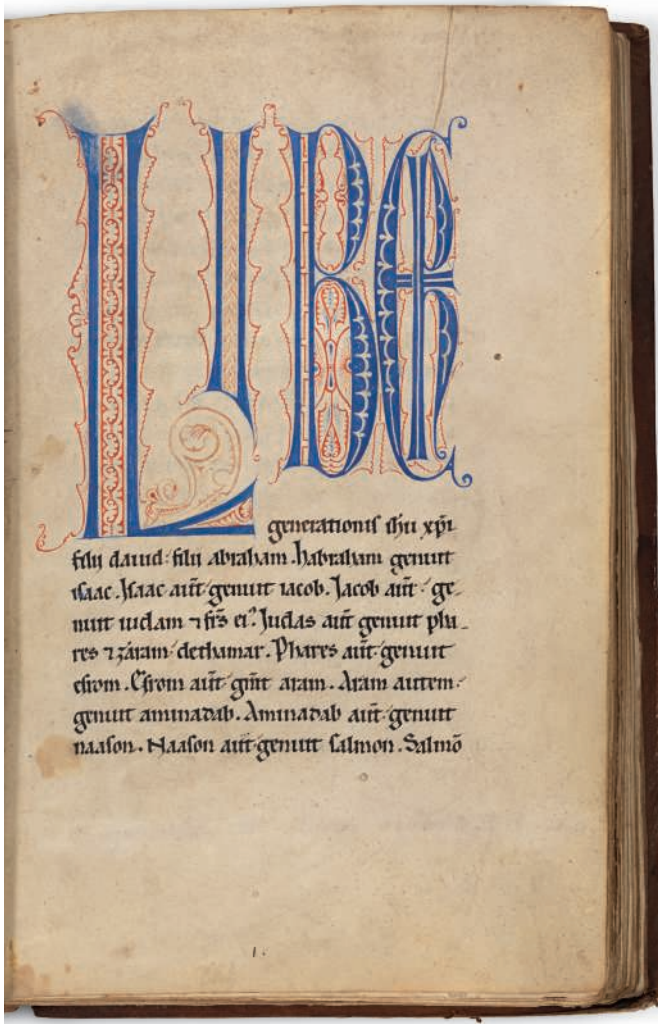
The major illumination consists of six historiated initials depicting biblical authors, sometimes holding a book, as follows: St Matthew, f.1; St Mark, f.20v; St Luke, f.33; St John, f.110v; St Jude, f.113v; St Paul, f.149v; the other fourteen large illuminated initials, some in the form of dragons, are on ff.69, 113 (x2), 114, 124, 131v, 139v, 146, 147bis verso, 152v, 153, 156, 156v, and 157.

**PHYSICAL DESCRIPTION AND CONDITION:**

225 x 150mm, i + 172 leaves, foliated sporadically in pencil, 1-171 (one leaf skipped in the foliation between 146 and 148), two columns of 40 lines, ruled space: 165 x 100mm. Initials in red and blue throughout, rubrics and headings in red, SIX HISTORIATED INITIALS AND FOURTEEN ILLUMINATED INITIALS (lacking six leaves, slit to gutter of f.143, some wormholing, initials a little rubbed with some losses to the burnished gold, especially St Matthew on f.1, occasional fading to text). Bound in red brocade over wood boards, with green trim and a central boss on each cover with THE ARMS OF FRANCESCO MARIA DELLA ROVERE (1490-1538) or one of his successors as Duke of Urbino, faded yellow/gold brocade pastedowns, flat spine, two clasps.

£180,000-250,000

\$260,000-350,000  
€230,000-310,000



62

THE MONTMAJOUR GOSPELS, in Latin, decorated manuscript on vellum [southern France, probably Arles or Montmajour, middle or 3rd quarter 12th century]

**This is a very elegantly written and decorated example of the fundamental text of medieval Christendom – the Four Gospels. It was owned in the Middle Ages by the Benedictine monastery of Montmajour, just outside Arles in Provence, founded in the 10th century, an important pilgrimage site from the 11th century, and an inspiration to Vincent van Gogh in the 19th century.**

PROVENANCE:

(1) Probably written FOR ST PETER'S MONASTERY, MONTMAJOUR, on the outskirts of Arles, which was founded in the 10th century, vacated briefly in the 1590s during the Wars of Religion, given to the Maurists in the 17th century, and secularised at the Revolution. A mass lectionary from the monastery, c.1100, is Paris, BnF, ms.889. (2) At the end of the main text are 15 added paragraphs, written at various dates from 1436 to 1450 by Roger, the Sacrist 'of this holy monastery of St Peter, Montmajour'.

A final note records that in 1593, due to war and famine, the community retired to the monastery of St Anthony, Arles, and returned in 1595 to find it almost uninhabitable. (3) Unidentified 18th-century French armorial bookplate. (4) Signed by 'A. Robolly', 19th-century archivist of Arles. (5) MAURICE BURRUS, no 147. Purchased from Rossignol in 1936.

CONTENT:

The Four Gospels with prologues, *capitula*, and marginal concordances: Matthew ('Liber generationis [...]'), lacking most of Matthew 6:16–11:21, ff.1–39v; prologue ('Marcus euangelista dei electus [...]'), ff.39v–40, *capitula*, f.40r–v, and Mark, ff.41–67; prologue ('Lucas Sirus natione [...]'), with a marginal scribal note, 'prologus iste non est emendatus', f.67r–v, *capitula*, ff.67v–71, and Luke, ff.71–110v; prologue ('Hic est Iohannes [...]'), ff.110v–111, *capitula*, ff.111–112, and John, ff.112–145; added inscriptions (see Provenance), ff.145–146v.

The script is typically southern, with elaborate 'z's and a characteristic flat-topped tironian 'et' symbol; it is large, clear, and well-spaced.

The text has been carefully corrected; the chapter divisions pre-date those devised in the early 13th century which are still in use today; and the cross-references from each gospel to the equivalent passages in other gospels indicate that this was a library book intended for study, not a liturgical book for use in the church itself.

Of the greatest historical and art-historical interest are the notes added at the end of the volume. They concern works for which Roger, as Sacrist of Montmajour, was responsible, including the making of several new windows and bells, recording the names of their patrons (including Cardinal Louis Aleman, archbishop of Arles and abbot of Montmajour; Pierre Perpignan, the Infirmerer; and Julien Donin, a merchant of Arles), their subjects (including an Annunciation; Sts John the Evangelist and Baptist; a Crucifixion; and a Resurrection), their positions in the church (near the High Altar; in the chapel of St Michael; etc.); and some of the craftsmen involved (e.g. 'per manus magistri Guillelmi Doben. pictoris'; 'pro factura dicte campane magistro Dando'). These notes have apparently never been published, but were at least partially transcribed or summarised in the 18th century (see F. de Marin de Carranrais, *L'Abbaye de Montmajour: étude historique d'après les manuscrits*, 1877, p.90, and J. Guidini-Raybaud, *Pictor et veyrerius: le vitrail en Provence occidentale, XIIIe-XVIIe siècles*, 2003, pp.184–5).

PHYSICAL DESCRIPTION AND CONDITION:

300 x 190mm, ii + 150 + iii, notes to the rubricator survive in the margins, suggesting that the leaves retain their medieval dimensions, traces of medieval quire signatures in roman numerals on the last page of some gatherings, and 17th-century ones in arabic numerals on first pages; ruled space: 200 x 115mm. Decorated with large initials at the beginning of each gospel and prologue, usually in blue with red and bistre penwork ornament, other divisions with initials in red, the letter 'V' written like an upside-down 'A' (lacking a gathering between the first and second; the lower margins of ff.35, 93, and 106 excised; significant stains on ff.56 and 58, minor stains, wear, thumbing, and occasional creases throughout). 17th-century French speckled calf, gilt spine in seven compartments, lettered 'EVANGEL' (scuffed at the edges, foot of the spine damaged).

£80,000–120,000

\$120,000–170,000  
€99,000–150,000

\*3

A LIMOGES GILT COPPER AND ENAMEL BOOK COVER, depicting the Crucifixion [Limoges, c.1200]

**This book cover, depicting Christ on the cross with the Virgin on his right and John the Evangelist on his left, is an important and rare example of the work of the early Limoges enamellers.**

Limoges enamel bookcovers of the late 12th and early 13th century, intended for liturgical use, followed a conventional pattern. The front, as in the present case, would have an image of the Crucifixion, while the back would depict Christ in Majesty.

PROVENANCE:

(1) The plaque can be stylistically linked to a small group of book covers produced in Limoges c.1200, including one at the Musée-Château de Villevêque (E. Antoine, D. Gaborit-Chopin, M.-M. Gauthier, *Corpus des Emaux méridionaux, II, L'Apogée, 1190-1215*, Paris, 2011, VB, no 37, pp.222-23 and VC, no 3) and, in particular, another at the Metropolitan Museum of Art (Acc. no 17.190.785; see also A. Pératé, *Collections Georges Hoenschel: Émaux du XIIIe au XVe siècle*, Paris, 1911, no 53, fig. XXX). (2) SIMON GOLDSCHMIDT (d. 1924); sale at Drouot, Paris, 27 May 1937, lot 50. (3) MAURICE BURRUS.

BIBLIOGRAPHY:

M.-M. Gauthier, *Emaux Méridionaux - Catalogue international de l'Oeuvre de Limoges, I, l'Époque Romane*, Paris, 1987, cats. 162-165, pp. 155-157, pls. CLVI-CLVII, figs. 553-554.  
M.-M. Gauthier and G. François, *Medieval Enamels - Masterpieces from the Kier Collection*, London, 1981, p. 15, no 6, pl. 6.  
Paris, New York, Musée du Louvre, The Metropolitan Museum of Art, *L'oeuvre de Limoges, Emaux limousins du Moyen-Age*, 23 Oct. 1995 - 22 Jan. 1996 and 4 March - 16 June 1996, B. Drake Boehm and E. Taburet-Delahaye, p. 280, no 88.  
M.-A. Carlier, *Art médiéval: exposition à l'occasion du centenaire de Brimo de Laroussilhe*, Paris, 2008, ill. 10, pp. 49-52.

PHYSICAL DESCRIPTION AND CONDITION:

240 x 120 mm. Christ on the cross with the Virgin and John the Evangelist and two angels between the hand of God above; Adam resurrected below (light wear and some loss of gilding).

£45,000-70,000

\$64,000-99,000

€56,000-86,000





64

BIBLE, in Latin, illuminated manuscript on vellum [probably Paris, c.1240s]

The epitome of 13th-century book-production, combining ultra-thin vellum and microscopic script with a standardised sequence of texts, including a guide to the meaning of biblical names in Hebrew, to produce a complete, yet portable, one-volume Bible, suitable for use by students of theology at the University of Paris.

PROVENANCE:

(1) The gospels have added marginal concordances, suggesting academic study, perhaps at the University of Paris; a word of Greek is added in the margin of Acts 13:3 suggesting ownership by an exceptionally well educated scholar. (2) Erased 18th(?)–century ownership inscription (f.1, lower margin), perhaps contemporary with the binding. (3) MAURICE BURRUS, no 100. Purchased from Rossignol in 1936.

CONTENT:

Bible with prologues and Interpretations of Hebrew Names, mostly following the usual ‘Paris’ selection and sequence, but lacking most of Esther and Job, the first leaf of I Samuel, and the last leaf of the Interpretations. Habakkuk has an extra prologue, marked ‘vacat’.

ILLUMINATION:

Stylistic attributions of the illumination in Bibles such as this are extremely problematic: even when styles are distinctive on a larger scale, they are often very difficult to discern confidently in small initials like those of the present manuscript. With that caveat, the illumination is similar to that named by Branner ‘The Soissons Bible atelier’, named after a folio-sized Bible, and to which he attributed 21 manuscripts.

PHYSICAL DESCRIPTION AND CONDITION:

203 x 135mm. ii + 482 + ii leaves, including two blanks after Revelation. 2 columns of 50 lines, ruled space: 135 x 90mm; the Interpretations in 3 columns of 52 lines, ruled space: 140 x 105mm. Pen-flourished initials throughout, SIXTY PAINTED FOLIATE INITIALS to the prologues, often with dragons, SEVENTY-EIGHT HISTORIATED INITIALS to the biblical books, Interpretations, and the divisions of the Psalms, many of them (Genesis, Ruth, Ezra, Proverbs, etc.) taller than the height of the text (the running titles somewhat cropped, some leaves missing, see Content, lower margin of one leaf in the Interpretations torn out). 18th(?)–century speckled brown leather, spine with gilt title ‘Biblia Sacra’, the edges of the leaves red (sound but worn).

£30,000–50,000

\$43,000–71,000

€37,000–62,000



TELESPHORUS OF COSENZA, *Libellus*, in Latin, illustrated manuscript on vellum [northern Italy, c.1390]

**Apocalyptic, prophetic and politically partisan, the *Libellus fratris thelofori heremite* was the most colourful and significant treatise of the Papal Schism (1378–1417). This vividly illustrated copy was produced close to the work’s original composition.**

PROVENANCE:

- (1) There are no obvious signs of early ownership but script and parchment show the manuscript to be Italian in origin. The doublets with padded chests, tight skirts and two-layered sleeves are characteristic of secular male dress fashionable in northern Italy towards the end of the 14th century. It seems that the manuscript was made close to 1386, the date given in the text for its composition.
- (2) Marginal annotations in various hands show that the manuscript remained in Italy and continued to be used until at least the 16th century.
- (3) FREDERICK NORTH, 5TH EARL OF GUILFORD, his sale Sotheby’s, 8 December 1838, lot 495.
- (4) Estate of 7TH DUKE OF NEWCASTLE, CLUMBER PARK SALE, Sotheby’s, 6 December 1937, lot 963.
- (5) MAURICE BURRUS. Purchased from Lauria, ?1937.

CONTENT:

Dedicatory letter to Antoniotto Adorno, doge of Genoa (1340–98) ff.1–2v; *Libellus de causis, statu ac fine presentis sismatis et tribulationum futuram maxime tempori futuri* ff.3–32. The composition of this work was prompted by the chaos of the Papal Schism. Pope Gregory XV had left Avignon to re-establish the papal see in Rome but following his death in 1378 rival popes were established in both cities: Urban VI in Rome and Clement VII in Avignon. The rulers of Europe were divided in their support. The author, claiming to be a holy hermit named Telesphorus, tells of a dream-vision he had on Easter morning 1386 when an angel referred him to literary sources, so that he could understand the causes and duration of the Schism and recognise which was the true and which the false Pope. On waking Telesphorus enlisted the assistance of a friend and set out on his researches. He consulted and drew on the major prophetic works of his time for his own treatise, pulling

together ideas from earlier eschatological treatises – with Joachim de Fiore and Jean de Roquetaillande having especial importance – glossing them with a commentary linking them to contemporary circumstances and spicing them with innovations. He identified the Schism as a punishment for the sins of the Roman Church and its clergy and foretold its end in 1393 when the Italian Pope, the anti-pope, will be slain in Perugia. The Church would then be renewed and the clergy would return to apostolic poverty. Total peace and union, however, would only happen when a new Pope, a *Pastor Angelicus*, appeared who would take the Imperial Crown from the Germans and bestow it upon the French King Charles, who would go on to recover Jerusalem and bring about union with the Greek Church. R. Blumenfeld-Kosinski, *Poets, Saints and Visionaries of the Great Schism, 1378–1417*, 2006; F. Courtney Kneupper, *The Empire at the End of Time; Identity and Reform in Late Medieval German Prophecy*, 2016.

Around 50 manuscripts are known in French and Latin. According to the Schoenberg database no other copy has been offered at auction for 200 years. Notwithstanding the failure of history to conform to the foretold events, the *Libellus* continued to be popular, manuscripts continued to be copied and an edition printed in Venice in 1516. The present copy is an unusually early example.

ILLUSTRATION:

The illustrations, drawn in brown with ochre, red, blue and brown bodycolour and pale pink tones for flesh, pick out key events from the prophecy. The battles between various Anti-Christ – including Gog – rulers, angels and demons are lively if unsophisticated – a feature of the illustration of many prophetic manuscripts. P. Guerrini, *Propaganda politica e profezie figurate nel tardo Medioevo*, 1997. The drawings are on ff.5, 19, 19v, 21, 22, 22v, 24, 28v, 31v and 32.

PHYSICAL DESCRIPTION AND CONDITION:

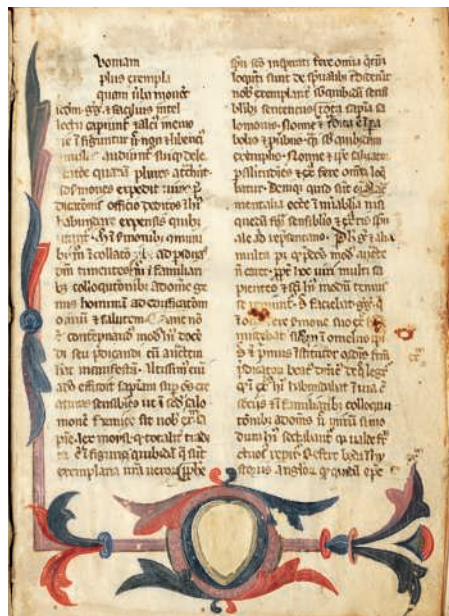
298 x 215mm. 32 leaves: COMPLETE, text pages usually 37 lines, ruled space 227 x 155mm, red penwork initials, TEN ILLUSTRATED PAGES (some staining, minor except on the first and final folios, some spotting and rubbing). 19th-century ?English calf embossed to a lattice pattern (crazed and rubbed).

£25,000–35,000

\$36,000–49,000

£31,000–43,000

HUMBERT OF ROMANS (c.1200-1277). *De dono timoris*, in Latin, decorated manuscript on vellum [Italy, 14th century]



**The influential collection of *exempla* relating to ‘the gift of fear’, written by the former Master General of the Dominican Order (1254-1263), Humbert of Romans.**

PROVENANCE:

(1) MAURICE BURRUS, no 30. Purchased from Arthur Lauria in 1950.

CONTENT:

Humbert of Romans, *De dono timoris* or *Tractatus de habundantia exemplorum*, ff.1-78. Intended to be used by preachers to illustrate their sermons, the approximately 300 moral examples were compiled by Humbert after his retirement to a Valencian convent following a long and successful career, during which he presided over the Order’s expansion in Europe and authored a number of works; *De dono timoris* proved popular throughout the medieval period and today over 80 manuscripts survive.

PHYSICAL DESCRIPTION AND CONDITION:

165 x 120mm. i+78+i, apparently COMPLETE. 26 lines of text in two columns, ruled space: 113 x 89mm, ILLUMINATED FOLIATE BORDER ON OPENING PAGE, with an escutcheon apparently left blank for an armorial (staining and some losses to the margins, most pronounced to the outer margins towards the centre of the text). ?17th-century velvet with later white-metal ornament featuring the Medici arms (the velvet significantly worn) with flyleaves from a choirbook of the same period; pastedowns from a ?14th-century German manuscript of Aquinas’ *Commentary on the Sentences*.

£7,000-10,000

\$9,900-14,000

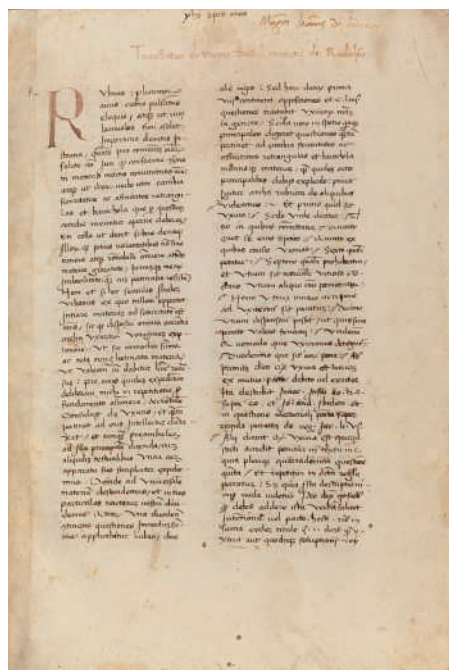
€8,700-12,000

LAURENTIUS DE RODULPHIS (Lorenzo Ridolfi, 1362-1443), *Tractatus de usuris*, manuscript on paper [Italy, ?mid-15th-century]

**An important work on the practice and ethics of usury in Renaissance Florence, whose influence soon spread across Italy. The present manuscript is one of only 13 known copies of the text and the only one in private hands.**

PROVENANCE:

(1) Inscribed ‘Magistri Iohannis de Liniaco [i.e. Legnano, Veronal]’ (f.1r), presumably the same man who signed two Bodleian Library incunabula: Auct. 2Q.4.31 (which contains a list of books dated 1650 belonging to the Dominican convent of Santa Maria Gratiarum, Legnano), and Auct. P.4.36. (2) Hoepli, 3 December 1929, p.80. (3) MAURICE BURRUS, no 253, with his acquisition notes ‘Lauria 1939’ (f.100r) and ‘Lauria 1940’ (f.102v).



CONTENT:

‘*Tractatus de Usuris domini Laurentii de Rodolfis*. Rubrica plurimorum auris crebro pulsatus eloquio [...], ff.1r-96r; ‘*Questiones tercie partis [...]*, ff.97r-99v; ‘*Quero utrum sponsa puella impubes possit [...]* Disputata per dominum Bartolum de Saxto’ [Bartolo de Sassoferrato], ff.100r-101v; ‘*Quero de aliquibus ad declarationem textus [...]*, ff.102r-110v.

In the early 15th century, the economy of Florence was dependent on a system of compulsory loans from the citizens; these loans earned interest, against biblical teaching, prompting Ridolfi to address the fiscal and ethical dimensions of the system. The main work was composed in 1402-4, printed in 1490, and has recently been edited: L.D. Armstrong, *Usury and public debt in early Renaissance Florence: Lorenzo Ridolfi on the Monte Comune*, 2003.

PHYSICAL DESCRIPTION AND CONDITION:

305 x 210mm, ii + 110 + ii, two columns of c.45 lines, ruled space:220 x 135mm. Watermarks in the form of a coronet similar to Briquet 4625, a Paschal Lamb similar to Briquet 18; the flyleaves are waste from a 14th-century manuscript of the *Summa* of Azo (ff.49-52 and many of the gutters stained, ff.97-99v apparently misbound or incomplete). The pastedowns are large parts of documents dated 1418 and 1420, both in the name of women. Burgundy velvet over wooden boards, pierced and repoussé metalwork corner- and centre-pieces, the front cover depicting (?) an ostrich and a scorpion (somewhat worn and rusty).

£8,000-12,000

\$12,000-17,000

€9,900-15,000



08

BOOK OF HOURS, use of Toul, in Latin and French, illuminated manuscript on vellum [Bruges, c.1440 and Lorraine, early 16th century]

**A Book of Hours made in Bruges for the uncommon use of Toul, Lorraine, with miniatures by the Masters of Otto van Moerdrecht on inserted leaves stamped with a letter b, in accordance with Bruges regulations of 1426/1427, in an early 16th-century unrecorded panel-stamped binding by Thierry Richard to incorporate additions made in Lorraine.**

PROVENANCE:

(1) The decoration and stamped miniatures show that the manuscript was produced in Bruges c.1440 with content for Lorraine: Toul use, calendar (*dedicatio altaris*, of Toul cathedral, 3 October) and litany (Goeric, Romeric, Dié, Victoriana, Aprinciana). (2) For a lady called AGNES additions were made in the early 16th century, including the translation of Gerard, Bishop of Toul, 21 Oct, in the calendar and Goeric, Menna and Genesius in the opening gathering of prayers, and the book was rebound in Lorraine. (3) Bought at P.G. 17 July 1923. (4) *Catalogue de manuscrits [...] composant la bibliothèque de M. F.* [FERNADENT] Paris, Hôtel Drouot, 28 January 1935, lot 14. (5) MAURICE BURRUS, no 12. Purchased from Lardanchet, Lyon, 1935.

CONTENT:

Added prayers for *famule tue Agneti* ff.1-12; Calendar ff.13-18; Hours of the Cross ff.20-22v; Mass of the Virgin ff.24-29v; Office of the Virgin, use of Toul, ff.31-64; added prayers f.64v; Penitential Psalms and litany ff.66-77v; Office of the Dead, use of Toul, ff.79-100v; prayer added for *famuli tui Agneti* f.101.

ILLUMINATION:

The full-page miniatures on inserted leaves are in the distinctive style of the Masters of Otto van Moerdrecht, named from this canon of Utrecht Cathedral's gift to the nearby Charterhouse (Utrecht UB ms 252). Active from the 1420s in Utrecht, the Moerdrecht Masters also moved into Brabant and Flanders, where some of their miniatures were stamped, as required in Bruges by regulations of 1426/1427 to control the import of miniatures from Utrecht and elsewhere (S. van Bergen, 'The Use of

Stamps in Bruges Book Production,' *Books of Hours Reconsidered*, ed. S. Hindman and J. Marrow, 2013, pp. 323-337). The regulations were clearly ignored, since only twenty-five other manuscripts are known with stamps, most by the Moerdrecht Masters and many for the English export market. An Hours for the Use of Toul is an unusual addition to the Masters' oeuvre and a further demonstration of the range of Bruges book production in the 15th century.

The subjects of the miniatures are as follows: Man of Sorrows f.19v, Annunciation f.13v, Virgin and Child f.30v, Arrest of Christ f.37v, Christ before Pilate f.43v, Flagellation f.47v, Christ Carrying the Cross f.50v, Crucifixion f.53v, Descent from the Cross f.56v, Entombment f.61v, Last Judgement f.65v, Office of the Dead f.78v.

PHYSICAL DESCRIPTION AND CONDITION:

185 x 122 mm. ii + 100 + ii leaves, modern partial foliation numbers f.31 wrongly as f.30, the final original leaf numbered f.98 is actual f.100, 21 lines, ruled space: 100 x 68 mm, illuminated initials throughout, TWELVE FULL-PAGE MINIATURES WITH BORDERS, STAMPED WITH A GOTHIC B, FACING RECTOS WITH MATCHING BORDERS (miniature f.53v rubbed and partly reinforced, slight wear to some gold backgrounds, slight wear to some borders, some staining to text ff.1-2).

BINDING:

EARLY 16TH-CENTURY BROWN CALF BY THIERRY RICHARD stamped with panels of the Beheading of the Baptist and the Baptism of Christ on the upper cover and St Nicholas signed *theodric[us] ricardi* on the lower cover, two clasps. Theodricus Ricardi/Thierry Richard has been associated with Paris from his signed St Barbara panel on a Parisian incunable of 1493 from the Toul Dominican convent (D. Gid and M.-P. Lafitte, *Les reliures à plaques françaises*, 1997, no 36). This Toul Hours permits an identification with the binder of that name employed by the chapter of St-Dié-des-Vosges in 1523 (M.-J. Gasse-Grandjean, *Les livres dans les abbayes vosgiennes du Moyen Âge*, 1992, p.74). His signed St Nicholas panel is known on one other volume (Gid and Lafitte, no 169); the Baptist panels are apparently unrecorded.

£30,000-40,000

\$43,000-56,000  
€37,000-49,000



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

**This sparkling and immaculate manuscript is the fruit of the collaboration of two leading Parisian illuminators of the mid-15th century, the Dunois Master and the Master of Jean Rolin. The miniatures of these illuminators of succeeding generations exemplify the transition from the enchanting elegance of the International Gothic to a style more concerned with expressive and realistic qualities.**

PROVENANCE:

(1) The liturgical use and the styles of illumination indicate an origin and intended use in Paris. (2) SAN PAOLO FUORI LE MURA: the inserted prefatory leaf records the presentation of the manuscript to the library of the Roman basilica by Iovita Roscius Romanus – Abbot Giovitia Rossi. A similar leaf written in gold capitals is found in the great Carolingian Bible of S. Paolo fuori le Mura, also known as the Bible of Charles the Bald: it records that manuscript's restoration and rebinding in 1646 during Rossi's abbacy. (3) GEORGE SOAPER, collector and bibliophile from Stoke near Guilford: his mid-19th-century bookplate inside upper cover. (4) MAURICE BURRUS. Purchased at Lardanchet, Lyon, in 1935.

CONTENT:

Gospel Extracts ff.1-8; *Obsecro te* and *O intemerata* in the masculine ff.8v-14v; Office of the Virgin, use of Paris ff.15-70; prayers to be said at communion, added on leaves originally blank, ff.70v-71; Seven Penitential Psalms and Litany ff.72-89v; Hours of the Cross ff.90-97; Hours of the Holy Spirit ff.97v-103; Short Office of the Dead, with a replacement leaf carrying the end of the final prayer, ff.104-133; prayers to the Trinity, added on supplied leaves, ff.133-134v.

The prayers on ff.70-71 were added at the same time as those on the final two leaves: their text and decoration appear to be datable to around 1500.

ILLUMINATION:

The Dunois Master, named after the Book of Hours he made for Jean d'Orléans, comte de Dunois (BL, Yates Thompson ms 3), is recognised as the most gifted collaborator and then successor to the Bedford Master (see also lot 18). In a career that certainly extended to 1466 he continued to produce, as in the present Hours, scenes of a captivating delicacy and charm. This is perfectly demonstrated by the Virgin and Child in a Rose Garden (f.8v), where not only the hedge but the bench and ground are scattered with carefully differentiated flowers and the Christ Child hesitantly takes a cherry from the dish proffered by an angel. One feature of the master's style often singled out is the subtle atmospheric recession in some of his landscapes.





Omne ne in fu  
rore tuo argua  
me neq; in ira  
tua corpias me.



Blerio te dñia  
sancta maria  
mater dei picta  
te plenissima



The St John on Patmos (f.1) is an excellent example with its hazy distant vista and the reflection of rocky outcrops shown on the water's surface.

On occasion from around 1455, the date of the Hours of Simon de Varie (J. Paul Getty Museum ms 7 and The Hague Koninklijke Bibliotheek ms 74 G 37 and 37a) he collaborated with the Master of Jean Rolin. This younger illuminator, active in Paris between 1445 and 1465, is named for commissions placed with him by Cardinal Jean II Rolin for a series of Missals made for the Cathedral of Autun. A prodigious number of manuscripts are attributed to him and his workshop, but his contributions to the present manuscript represent his style at its peak and are as beautifully executed as any. The handling is closely comparable to his work in the *L'Orloge de Sapience* in Brussels (Bib.roy. ms.IV.III), the manuscript recognised as his 'chef d'oeuvre': see F. Avril and N. Reynaud, *Les manuscrits à peintures en France*, 1993, pp.38-4. That manuscript was also produced in collaboration with the Dunois Master. In contrast to the Hours of Simon de Varie, where the Dunois Master appears to have played the principal role, and where the borders are in his semi-grisaille manner, the Rolin Master's work prevails in *L'Orloge*. In the present Hours the Dunois master was responsible for slightly more of the

miniatures but all of the borders, around text and miniature, are the accomplished confections with highly burnished gold and swooping birds characteristic of the Rolin Master.

The subjects of the miniatures are: St John on Patmos f.1, St Luke f.3, St Matthew f.5, St Mark f.7, Virgin and Child in a Rose Garden f.8v, Annunciation f.15, Visitation f.27, Nativity f.38v, Annunciation to the Shepherds f.44v, Adoration of the Magi f.49, Presentation in the Temple f.53v, Flight into Egypt f.58, Coronation of the Virgin f.65, David in Penitence f.72, Crucifixion f.90, Pentecost f.97v, Burial service within a church f.104. The historiated initial is on f.12v.

PHYSICAL DESCRIPTION AND CONDITION:

208 x 145mm. i + 134 leaves, 15 lines, ruled space 110 x 70mm, Illuminated initials and line-fillers throughout, every page with a three-sided border, one historiated initial and SEVENTEEN LARGE MINIATURES WITH FULL-PAGE BORDERS (lacking final leaf and possibly a calendar, occasional inconsequential spotting or stains in margins). 17th-century rose velvet over pasteboard, page edges gilt and gafferred, likely bound for Abbot Giovita Rossi (worn).

£180,000-250,000

\$260,000-350,000

€230,000-310,000



010

BOOK OF HOURS, use of Sarum, in Latin [Flanders, perhaps Ghent, c.1460-75, and ?eastern France, c.1480]

**An archetypal example of the Books of Hours produced in Flanders for the English market, with illumination by local artists – working here in the style of the Masters of the Beady Eyes – while English liturgical observances shape the text.**

PROVENANCE:

(1) The illumination points to a Flanders production, with the liturgical use and choice of saints for the calendar and litany signalling its ultimate destination, the English market. That the name of St Thomas Becket is intact in the calendar and suffrages suggests the volume may not have reached England or that it may have been in recusant ownership at the time of the Reformation (2) MAURICE BURRUS, no 53.

CONTENT:

Inserted frontispiece miniature f.1; Calendar ff.2-7; Suffrages ff.8-17; Fifteen Oes of St Brigid ff.17v-24; Hours of the Virgin, with suffrages at the end of Lauds ff.25-63; Penitential Psalms ff.64-73; Litany ff.74-79; Office of the Dead ff. 80-104; devotions to the Cross, Christ's Wounds, the Virgin and St John ff.105-108.

ILLUMINATION:

The miniatures are in the style of the Masters of the Beady Eyes (*Maitres aux Yeux-Bridés*), named from their distinctive manner of delineating eyes with firm dark lines and a beady dot. Although their work relates to that of the earlier Masters of the Gold Scrolls, localised to Bruges, the Masters of the Beady Eyes were active mainly in Ghent in the third quarter of the 15th century. The stylistic and formal vocabulary employed in the miniatures is close to two Books of Hours in Cambridge (Fitzwilliam Museum, MS 142 and Clare College, MS Kk.3.1), with formulaic patterned backgrounds, comparable compositions and a palette dominated by reds, blues and pink recognisable across the manuscripts. The unusual French miniature that opens the manuscript – a full-page depiction of Mark writing his gospel, frontally-presented behind his desk – was inserted at a later stage.

Small miniatures are on ff.8, 9, 10, 11, 12, 12v, 13v, 14v, 15v, 105 (2), 105v, 106 (2), 106v, 107 (2), 107v, 108 (2).

PHYSICAL DESCRIPTION AND CONDITION:

188 x 135mm. i+108+i: COMPLETE. 19 lines, ruled space: 123 x 72mm. TEN LARGE MINIATURES with full borders and TWENTY HISTORIATED INITIALS surrounded by borders on three sides (water damage to two miniatures: the Arrest of Christ and Mark writing his gospel). 19th-century brown calf (losses at top and base of spine, edges worn).

The subjects of the miniatures are as follows: Mark writing his gospel f.1; Christ blessing 17v; Agony in the Garden f.25; Arrest of Christ 32v; Christ before Pilate f.46; Christ carrying the cross f.52; Crucifixion f.54v; Entombment f.58v; Christ in judgement f.64; Funeral Mass f.80.

£9,000-12,000

\$13,000-17,000

€12,000-15,000



011

BOOK OF HOURS, use of Sarum, in Latin, illuminated manuscript on vellum [Bruges, c.1460]

**A handsome and generously illustrated Book of Hours, typical of those made in Bruges for export to England, in a 19th-century French open-work silver binding.**

PROVENANCE:

(1) Written and illuminated in Flanders for the English market, with Sarum liturgy, an English selection and sequence of texts (including suffrages after lauds and the Commendation of Souls), and illumination clearly influenced by English taste. (2) The second flyleaf has an added armorial shield in 17th-century style: *azure*, three wheat-sheaves *or*, two and one, as borne by several families. (3) Binding with engraved arms of ADOLF KARL HUBERT FREIHERR RAITZ VON FRENTZ AUF SCHLENDERHAN (1797–1867) and his wife AMALIE GRÄFIN VON BISSINGEN-NIPPENBURG (1804–1848), married in 1824; the lion supporters suggest that the binding may not have been made for them. (4) Armorial bookplate of their grandson CARL FREIHERR RAITZ VON FRENTZ HATTENHEIM (1873–1953), probably sold with his library, Nassauisches Kunstauctionhaus, Wiesbaden, 13–14 December 1930. (4) MAURICE BURRUS, no 5.

CONTENT:

Calendar with English saints ff.1–6v; the Fifteen Oes ff.8–13; suffrages ff.15–35v; Hours of the Virgin 'secundum usum Sarum', with suffrages after lauds ff.37–74; prayers to the Virgin, Christ and saints ff.74v–92v, including the faced *Salve regina* f.76, the *O interemerata* and *Obsecro te* ff.80–83, the Seven Joys of the Virgin ff.83–85v; Penitential Psalms ff.94–99v; Gradual Psalms ff.99v–101; litany with English saints (Swithin, Birinus, Edith), petitions and collects ff.101–106v; Office of the Dead use of Sarum ff.108–125; Commendations of Souls ff.127–136v; Psalms of the Passion ff.138–142; Psalter of St Jerome ff.144–152, with preceding rubric and prayer f.142r–v.

ILLUMINATION:

The ambitious miniatures, distinguished by the emphatic verticality of the elongated figures with their simplified contours and small heads, are by the hand of a Book of Hours in the Fitzwilliam Museum, Cambridge

(ms 84), which has been localised to Ghent for its stylistic connections to the Masters of the Beady Eyes, thought to be based there (N. Morgan and S. Panayatova, *A Catalogue of Western Book Illumination in the Fitzwilliam Museum and the Cambridge Colleges, Pt 1 Vol. 2, The Meuse Region, Southern Netherlands*, 2009, no 191). For this miniaturist a localisation in Bruges seems more likely. The English-style initials and bars terminating in sprays of leaves, as well as the patterned miniature frames, are typical of books with miniatures by the Mildmay Master, a specialist in the English market and an associate of Willem Vrelant, the illuminator favoured by the Dukes of Burgundy, who was active in Bruges from 1451. The harmoniously coordinated colours of miniatures and borders suggest that they were produced together in an integrated campaign.

The subjects of the full-page miniatures are: Christ as *Salvator mundi* with angels f.7v, Trinity f.14v, Sts John the Baptist f.16v, John the Evangelist on Patmos f.18v, George and the Dragon f.20v, Christopher f.22v, Martyrdom of Thomas Becket f.24v, St Anne with the Virgin and Child f.26v, Mary Magdalene f.28v, Katherine f.30v, Barbara f.32v, Margaret f.34v, Agony in the Garden f.36v, Betrayal and Arrest f.42v, Christ before Pilate f.54v, Flagellation f.58v, Christ Carrying the Cross f.61v, Crucifixion f.64v, Deposition f.67v, Entombment f.70v, Last Judgement f.93v, Raising of Lazarus f.107v, Soul being lifted to heaven by angels f.126v, the Man of Sorrows with Instruments of the Passion f.137v, St Jerome f.143v, The subjects historiated initials are on ff.48, 49, 49v, 50 (2), 50v, 51, 52, 76, 80, 83, 86, 86, 86v (2), 87 (2), 87v (2), 88 (2), 89.

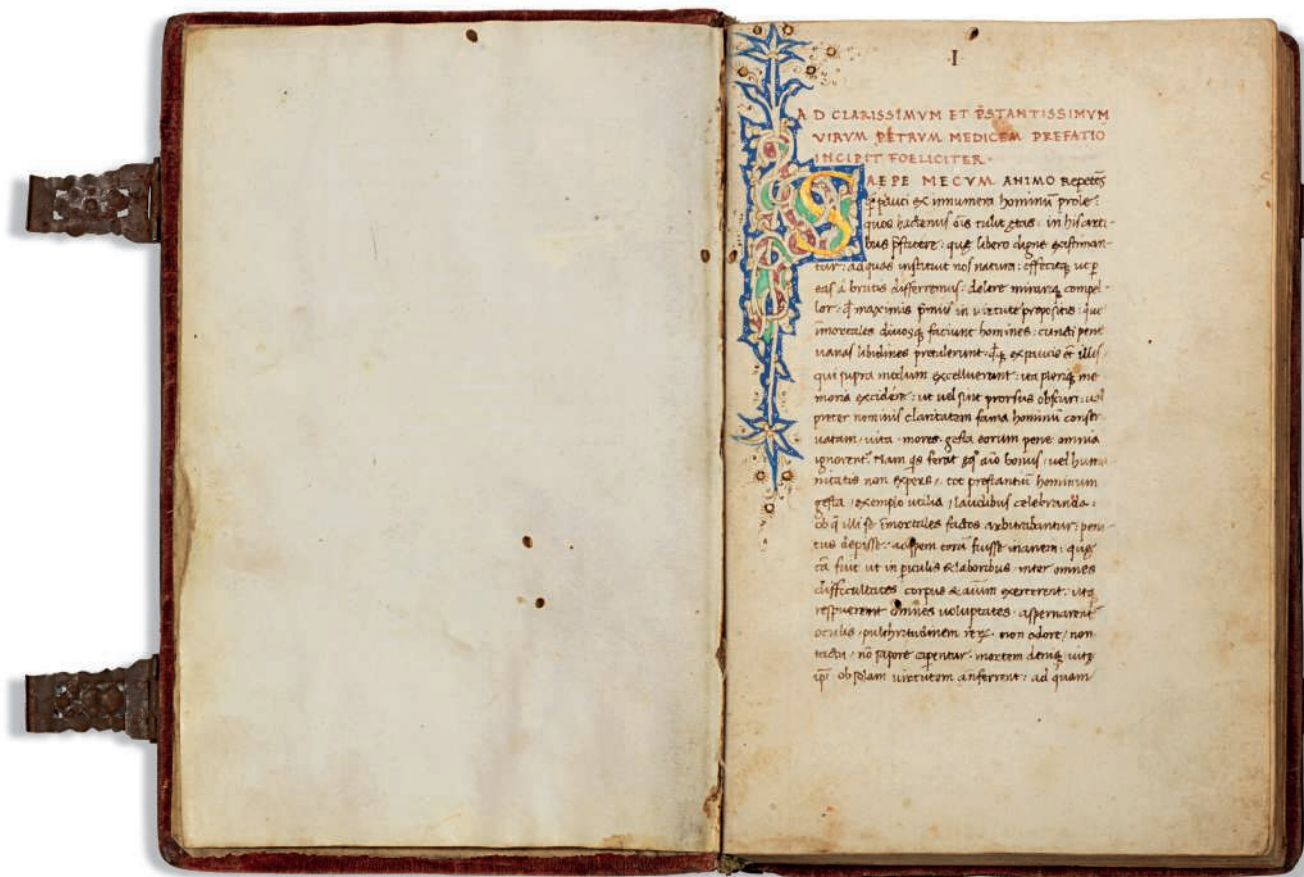
PHYSICAL DESCRIPTION AND CONDITION:

200 x 140mm. 152 leaves, apparently COMPLETE, 21 lines, ruled space: 122 x 75mm. Illuminated initials with bar-borders throughout, TWENTY-FIVE FULL-PAGE MINIATURES within full borders on inserted leaves and TWENTY-TWO HISTORIATED INITIALS within three-sided borders (slight cockling at bottom of opening leaves). 19th-century French archaising binding in heavy openwork silver over wood boards, upper cover with the arms of Raitz von Frentz auf Schlenderhan, lower cover with the arms of von Bissingen-Nippenburg, two clasps (slightly tarnished).

£25,000–35,000

\$36,000–49,000

€31,000–43,000



012

BENEDICTUS ARRETINUS (Benedetto Accolti il Vecchio, 1415–1464), *De Bello a Christianis contra Barbaros gesto pro Christi sepulchro et Iudea recuper[er]andis*, in Latin, illuminated manuscript on paper, Florence, 1464

**A Florentine humanist manuscript written and illuminated by Pietro Cennini, Florentine poet and artist responsible with his father Bernardo and brother Domenico for the production of the very first incunable, printed in Florence in 1471.**

Cennini was a great friend of Bartholomaeus Fontius, the librarian to Mathias Corvinus I, King of Hungary (1443–1490), and it was through this connection that he produced six manuscripts for Corvinus (among which a manuscript of Basilius Magnus, Budapest, OSZK Clmae 415; a volume containing Asconius Pedianus's commentary on Cicero, OSZK Clmae 427 and a Pliny, London, British Library, Harley 4868). The production of the present manuscript is contemporaneous with its author's death: Benedetto Accolti il Vecchio was a jurist and a historian, who in 1459 became chancellor of the Florentine republic and died in Florence in 1464. The text, composed in 1432, was written in conjunction with his brother Leonardo and is a history of the First Crusade. It is said to have furnished Torquato Tasso with the inspiration and historical basis for his *Jerusalem Delivered*.

PROVENANCE:

(1) The manuscript is dated 1464 on f.118v; the two verse colophons on f.119 identify the scribe and illuminator as PIETRO CENNINI (Petrus Cenninius), of Florence. (2) MAURICE BURRUS, no 268. Purchased from Lauria in 1939.

CONTENT AND ILLUMINATION:

Preface, addressed to Pietro Medici, ff.1–3; *De Bello a Christianis contra Barbaros* [...], Books I–IV, ff.3–118v; verse colophons f.119; blank f.120. The intricate white-vine initials are typical of Florentine illumination of the period. The initials are on ff.1, 27v, 53v and 85.

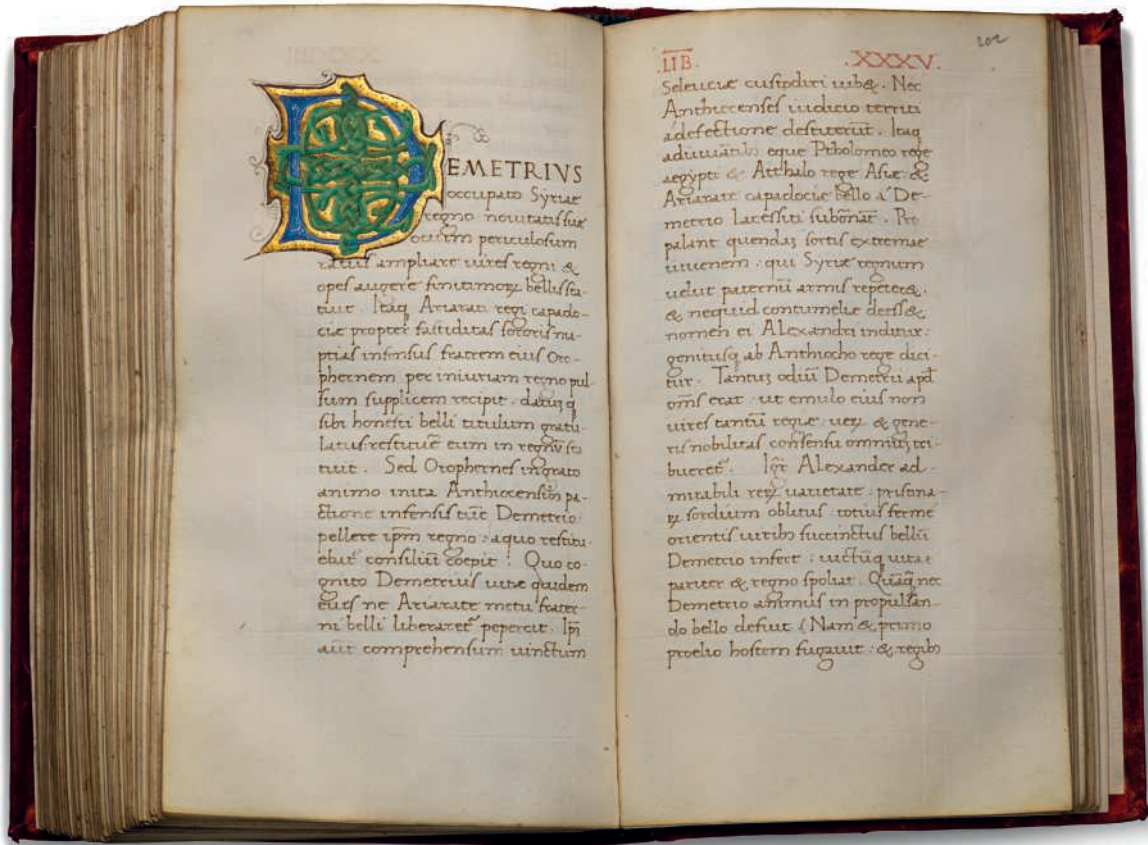
PHYSICAL DESCRIPTION AND CONDITION:

218 x 140mm. 120 leaves, COMPLETE, catchwords and original leaf signatures survive, 27 lines, ruled space: 150 x 73mm, headings in red, FOUR ILLUMINATED INITIALS, each opening a book, of which the opening initial extends into the margin (occasional marginal spotting and wormholing). ?17th-century metal binding over old red velvet, two clasps (spine scuffed and rubbed, metal rusted).

£22,000–30,000

\$32,000–42,000

€28,000–37,000



013

JUSTINUS, Marcus Junianus (fl. 2nd century AD), *Historiarum Philippicarum libri XLIV*, in Latin, illuminated manuscript on vellum [north-eastern Italy, probably Verona or Mantua, third quarter 15th century]

**A handsome Italian illuminated humanist manuscript of Justinus's abridgement of the *Historiae Philippicae* of the great Gallo-Roman historian Gnaeus Pompeius Trogus (fl. 1st century BCE), with contemporary Veronese provenance.**

PROVENANCE:

(1) The style of illumination suggests a northern production of the final third of the 15th century. A coat of arms on f.1, or, a tree proper, in front an elephant passant sable is that of the Cendrata family of Verona. Perhaps made for Ludovico Cendrata (d. c.1499), great Veronese humanist scholar, bibliophile and orator. (2) SIR THOMAS BROOKE (1830-1908), baronet, wool manufacturer and bibliophile. His sale, Sotheby's, 19 December 1921, lot 477. (3) Sotheby's, 15 November 1926, lot 425. (4) Maggs catalogue 1930, no 542: *Art of Writing, 2800 B.C. to 1930 A.D.*, no 143. (5) MAURICE BURRUS, no 40. Bought from Hoepli in 1937.

CONTENT:

Prologue, ff.1-1v; *Historiarum Philippicarum libri XLIV*, beginning 'Principio rerum gentium' and ending '[...] tractatum in formam provinciae redegit. Finis', ff.2-248v. Pompeius Trogus was a near contemporary of Livy and his *Historiae Philippicae* was a historical, geographical and ethnographical work of ambitiously expansive proportions, beginning with Ninus,

legendary founder of Nineveh, and detailing the development of the East from the Assyrians to the Parthians. No manuscript survives of his text – rather it is preserved only in excerpts by later authors like Vopiscus, Jerome and Augustine, and, as in the present case, in the loose epitome of Justinus, an enigmatic abridger about whom little is known beyond his name. The present manuscript reveals the fascination of the Renaissance Italian bibliophile with the great texts and histories of the Classical Age of Greece and Rome.

ILLUMINATION:

The style of the illuminated interlaced initials that open the Prologue and each Book of Justinus's work, with their complex knotted forms and palette of blues, pinks and greens is a typical feature of north-eastern Italian humanist manuscripts of this period. Similar initials can be found in a *De Bello Gallico* written by Michael de Salvaticis and with illumination attributed to the workshop of Antonio Pisano (London, British Library, Harley 2683).

PHYSICAL DESCRIPTION AND CONDITION:

205 x 120mm. 248 leaves, modern foliation 1-248 followed here. FORTY-FOUR ILLUMINATED INITIALS, with the COAT OF ARMS OF THE CENDRATA FAMILY OF VERONA at the foot of f.1 (lacking a single leaf, with illuminated initial, between ff.198-99 with text from the end of book XXXIII and first few lines of book XXXIV, else complete, very occasional spotting, small tear to corner of f.151). 19th-century red velvet binding (edges scuffed, small split to spine).

£30,000-40,000

\$43,000-56,000  
€37,000-49,000

The following two lots provide a fascinating insight into the commercial production of Books of Hours in Paris at the end of the 15th century. The artists responsible for their illumination must have been working from exactly the same patterns and models since the miniatures are compositionally almost identical. Both manuscripts were painted by a follower or workshop of the celebrated Maître François (fl. 1460–80), now generally accepted as identifiable with François Barbier père (see lot 22). An oeuvre of around fifty manuscripts has been reconstructed for the master through comparison to his single documented work from 1475: a two-volume *La Cité de Dieu*, Raoul de Presles' vernacular translation of St Augustine (Paris, Bib. Sainte-Geneviève, ms. 246). The light, clear tones, especially in the landscape, the liberal use of gold strokes to highlight, the porcelain-like complexions of the female figures and the swarthishness of the male faces are all reflect the master's individual style and execution.



014

BOOK OF HOURS, use of Paris, in French and Latin, illuminated manuscript on vellum [Paris, c.1470s]

**A charming example of a portable Parisian Book of Hours by the workshop of one of the most influential illuminators of the 15th century, Maître François, intimately annotated by its early owners, providing an intriguing snapshot of life in Renaissance France.**

PROVENANCE:

(1) The style of illumination, the liturgical use and the saints in the calendar suggest that the manuscript was produced in Paris in the final third of the 15th century. (2) Birth and death records from 1563–1586 of the SALE FAMILY: manuscript notes on inside covers, ff. i–2v and 152v. The manuscript was evidently still in Paris by the time of the first few records (the first note, recording the birth of Tristan Sale in 1564, states that he was baptised at the church of Saint-Germain l'Auxerrois in Paris and an ownership inscription on the inside lower cover by ?Thiarye, wife of Andre Sale, records her address as rue de la Megisserie in Paris). A note by Claude Sale (born in 1565) on f.2v describes how her father, the author of the previous notes, died on 31 August 1586 in Castillon near Bordeaux. (3) JEAN LUIS GISSEY (born 1681), 'Officier du Gobelet', or food taster, for Marie-Adélaïde de Savoie (1685–1712), Duchess of Burgundy and Dauphine of France. (4) LOUIS NICOLAS FRANCOIS GISSEY (born 1713) of Sens: birth records on ff.3–4v. (5) CHARLES HENRI ROBERT DAMILAVILLE (1873–1937): his

collection sticker inside upper cover, no 154. (6) MAURICE BURRUS, no 13. Purchased from Rossignol in 1937.

CONTENT:

Calendar ff.1–12, Gospel extracts ff.13–19v, *Obsecro te* in the masculine ff.19v–23v, blank f.24, Hours of the Virgin, use of Paris, ff.25–86; Seven Penitential Psalms and Litany ff.87–103, Hours of the Cross ff.104–107, Hours of the Holy Spirit f.107v–110v, Office of the Dead, use of Paris, ff.111–143v, *Douce Dame* f.144–149, *Doux Dieu* ff.149v–152; added prayers ff.152v–156v.

The subjects of the miniatures are as follows: John on Patmos f.13, Annunciation f.25, Visitation f.49, Nativity f.61, Annunciation to the shepherds f.67, Adoration of the Magi f.71, Presentation in the Temple f.75, Flight into Egypt f.78v, Coronation of the Virgin f.81v, David in prayer f.87, Crucifixion f.104, Pentecost f.107v, Funeral scene f.111, Pietà f.144, Trinity f.149v.

The smaller miniatures are on ff.14v, 16v, 18v, and 19v.

PHYSICAL DESCRIPTION AND CONDITION:

163 x 110mm. 156 leaves, COMPLETE. 15 lines, ruled space: 63 x 55mm. Illuminated initials throughout, FIFTEEN LARGE MINIATURES within full borders and FOUR SMALL MINIATURES within three-sided borders (occasional small loss of pigment, e.g. to John's face on f.13). 17th-century French gilt-stamped calf (spine cracked).

£16,000–22,000

\$23,000–31,000  
€20,000–27,000





015

BOOK OF HOURS, use of Paris, in Latin and French, illuminated manuscript on vellum [Paris, c.1470 and first quarter 15th century]

**A Book of Hours from the workshop of the Maître François (fl. 1460–80), purportedly once owned by Marie Antoinette.**

PROVENANCE:

(1) The presence of the feminine *famule tue* in the *Obsecro te* makes it likely this manuscript was made for a female owner. (2) An illuminated engraving by Jean de Courbes (1592–1641) – perhaps taken from a printed Book of Hours and added later as a title-page for the present manuscript, which it now erroneously introduces as ‘Officium Beatae Mariae Virginis Ad Usum Romanum’ – bears the arms of the King of France and Navarre, as well as an ‘L’ beneath a crown and the monogram ‘BRAFS’. It has the date ‘1673’ added. (3) A 19th-century ownership inscription at base ‘M ?Serthy le R. DC.’ at the base of the title-page. (4) A 19th-century French inscription to a flyleaf suggests that the manuscript was found amongst the books of Marie Antoinette ‘après sa mort tragique’. (4) MAURICE BURRUS, no 15. Purchased from Rossignol in 1935.

CONTENT:

Illuminated engraved title-page iv; Calendar ff.1–12; Gospel extracts ff. 13–18; Passion according to John and related prayers ff.19–46 (these a post-1500 insertion); *Obsecro te*, in the feminine ff.47–50; *O intemerata* ff.51–53; blank f.54; Hours of the Virgin ff.55–115; blank f.116; Penitential Psalms ff.117–129; Litany ff.130–133; Short Hours of the Cross ff.134–140; Hours of the Holy Spirit ff.138–140; Office of the Dead ff.141–171; 15 Joys of the Virgin, in French f.172–177;

Seven requests to our Lord ff.178–180; Suffrages and prayers ff. 181–194.

Apparently commissioned for a female patron, the personal customisation of these workshop Hours is seen in the addition of John’s account of the Passion and female-specific prayers, including the *Stabat Mater*, at least 30 years later.

The subjects of the large miniatures are as follows: John on Patmos f.13; Annunciation f.55; Visitation f.78; Nativity f.90; Annunciation to the shepherds f.96; Adoration of the magi f.100; Presentation in the temple f.104; Flight into Egypt f.108; Coronation of the Virgin f.111; David in Prayer f.117; Crucifixion f.134; Pentecost f.138; Funeral Mass f.141; Pieta f.172; Trinity f.178; Mass of St Gregory f.192.

The subjects of the small miniatures are as follows: Luke writing his gospel f.14v; Matthew and the angel f.16; Mark writing his gospel f.17v; Betrayal of Christ f.19; Pieta f.32v; Annunciation f.35v; Virgin and Child f.47; Virgin and angels f.51; St Michael f.181.

PHYSICAL DESCRIPTION AND CONDITION:

145 x 105mm. vii + 194 + iii, apparently COMPLETE (28 ff. inserted during a later rebinding), ruled space: 83 x 55mm. SIXTEEN LARGE ARCH-TOPPED MINIATURES with full borders, nine small panel miniatures (cropping affecting the borders and certain of the arch-topped miniatures). Parisian c.1620 brown morocco gilt (lacking clasps, wear to edges). Slipcase.

£18,000–25,000

\$26,000–35,000

€23,000–31,000



(for enlarged detail see page 68)

016

THE SAINT-LOUP BREVIARY, in Latin, illuminated manuscript on vellum [Troyes, c.1475-80]

**A very fine breviary illuminated by the Master of Guyot Le Peley and a rare survival in private hands from the renowned library of the Augustinian abbey of Saint-Loup, Troyes.**

Founded c.841 to house the relics of St Lupus of Troyes, under the patronage of Adalelm, Count of Troyes, the abbey was moved within the city walls where the canons – Chrétien de Troyes, it is thought, among them – found themselves well positioned at the centre of the burgeoning literary culture that developed in Troyes, and indeed throughout Champagne, in the later medieval period. Schoenberg database records no other manuscript from the library of this once-grand house – largely destroyed during the Revolution – to have been offered publicly for sale.

PROVENANCE:

(1) Made for the ABBEY OF SAINT-LOUP, TROYES, as specified in the incipit. St Sabianus of Troyes appears in the Sanctorale: St Loup and other Troyes saints may have featured in the now-lacking gatherings of this section. After the destruction of the abbey during the Revolution, the library of Saint-Loup was transferred into Troyes municipal ownership and her manuscripts now survive in the Médiathèque du Grand Troyes. (2) MAURICE BURRUS, no 105, acquired at auction Giraud-Badin, 3 May 1937, lot 1.

CONTENT:

Breviary, use of the abbey of Saint-Loup of Troyes ('Incipit br[e] v[er]iariu[m] s[e]c[un]d[u]m usu[m] ecc[lesi]e et monasterii s[an]c[t]i lupi trecent[is]'): Temporale, opening with the first Sunday of Advent, and ending imperfectly with Gospel readings for the Sundays from Pentecost to Advent running to the 12th Sunday, ff. 1-108; Sanctorale, opening imperfectly before the feast of St Vincent and ending just after the feast of St Clement, ff.109 – 152v.

ILLUMINATION:

The miniatures are the work of the Master of Guyot Le Peley, named for the Troyes citizen whose commissions, along with those of his family members, would occupy the artist c.1475-180 (see F. Avril and N. Reynaud, 1995, pp. 186-188): they resemble most closely a miniature added by the Master to a c.1400 Hours (Paris, S.M.A.F., ms. 79-5; see also F. Avril et al. *Très Riches Heures de Champagne*, Paris, 2007, pp.144-145), depicting St Nicholas before the Le Peley family. Particularly distinctive are his very beautiful female faces, with almond-shaped eyes and high-arched brows. The borders, inhabited by birds, are those seen in two versions of Guillaume de Nangis' *Chronique des rois de France* (Paris, BnF, Français 2598 and Baltimore, Walters Art Gallery, W.306) illuminated by the Master. The subjects of the miniatures as follows: Isaiah f.1, Nativity f.18, Adoration of the Magi f.31v, Resurrection f.48, Ascension f.64v, Pentecost f.76, Presentation at the Temple f.115, Annunciation f.121, Assumption of the Virgin f.132v, Mary enthroned as Queen of Heaven f.141v.

PHYSICAL DESCRIPTION AND CONDITION:

220 x 160mm. iii + 152 + iii. Bound too tightly to collate, two columns of 33 lines, ruled space: 142 x 105mm. TEN COLUMN-WIDE MINIATURES, measuring c.57 x 47mm, with full borders, elsewhere marginal decoration of vine-leaf and foliate bursts (lacking a calendar and leaves after ff.24, 32, 108, 116, 124, 140 and 150 – these lacunae perhaps representing the loss of one or more gatherings – and with gatherings 9 and 10 misbound; water damage to f.1 affecting its miniature, occasional pigment losses elsewhere, scattered repairs to the vellum). 19th century brown calf with gold tooling by Courteval, blue watered-silk endpapers (split to upper joint, rubbed).

£18,000-25,000

\$26,000-35,000

€23,000-31,000

BOOK OF HOURS, use of Auxerre, in Latin and French, illuminated manuscript on vellum [Burgundy, c.1480]

**A distinctive Hours of an uncommon liturgical use and illuminated in an individual developed style that is colourful in both palette and humour.**

PROVENANCE:

(1) The liturgy of the Office of the Virgin and the feasts of the Calendar suggest an intended use, and probably origin, in the diocese of Auxerre, Burgundy: the feast of St Peregrinus, first bishop of Auxerre (16 May) is included in red. The initials beneath the miniatures contain the initials I and P joined with a knot. The prayer *Obsecro te* is in the feminine form and the manuscript was presumably illuminated for a lady whose name began with P. (2) MAURICE BURRUS, no 10. Purchased at the sale of Mme Th. Belin, 19/20 February 1936.

CONTENT:

Calendar ff.1-12; Gospel Extracts, lacking opening, ff.13-16v; *Obsecro te* and *O intemerata* ff.18-23v; Office of the Virgin, lacking opening, ff.24-68v; Seven Penitential Psalms ff.70-84v; Short Hours of the Cross ff.85-88v; Short Hours of the Holy Spirit ff.89-91v; Office of the Dead, unidentified use, ff.93-127.

ILLUMINATION:

The miniatures are lively scenes packed with figures and incident. Gesturing, active characters are set in detailed architecture and landscapes that feature extraordinary unstable rock formations. This combination makes for a quirky but very appealing style. Subjects are often given an extra gloss. For example, the dying man in the scene illustrating the Office of the Dead has a crown on his pillow – even princes have demons fighting for their souls and family ransacking their treasure chests; Bathsheba flaunts her body in a fountain in front of David's window, where the king stands with counsellors and is backed by his army, the yet-to-be-wronged husband already meets his death in the landscape behind his shameless wife.

In contrast to the central religious scenes many of the lower borders contain irreverent and entertaining monochrome grotesques. The subjects of the miniatures are: Virgin lactans on a crescent moon f.18, Presentation in the Temple f.32v, Nativity f.42v, Annunciation to the Shepherds f.47v, Adoration of the Magi f.51v Visitation f.55, Massacre of the Innocents f.58v, Coronation of the Virgin f.64, David and Bathsheba f.70, Crucifixion f.85, Pentecost f.89, Deathbed scene with demons and an angel arguing over the fate of the soul f.93. The illuminator juxtaposed the Presentation in the Temple (32v) and the Visitation (f.55), placing the first to open lauds and the second to open none.

PHYSICAL DESCRIPTION AND CONDITION:

170 x 120mm. 129 leaves, 16 lines, ruled space 95 x 65 mm, illuminated initials throughout, panel borders on every page with a two-line initial, one historiated initial gilt and drawn only, TWELVE ARCH-TOPPED MINIATURES WITH FULL-PAGE BORDERS (lacking leaves with miniatures before f.13 and 24, some rubbing to illumination and darkening of vellum). Late 17th-century panelled calf gilt-stamped and ruled (extremities rubbed, upper joint split). In a brown leather box (joint split).

£25,000-35,000



\$36,000-49,000

€31,000-43,000





**D** etout aidiene tout  
 meut  
 Noitie en bre mouie  
 moit  
 Et tout dix ne tout laue.  
 Et une leesse : des confort.  
 Que sue triste que soeur au fort.  
 Et n'acquere songe touye pousie  
 Et tout mon cuer ylam de discord.  
 Et auoir on tout meufy ou tout pie  
**E**st estat manuar : bon  
 ont se ne meclo ne ne ylamie.  
 Et voit que glace : chuint que chulo  
 Et toute muablete ylamie.  
 Et caunt de de se contuime.  
 Et huanchoye a pur mor seulle  
 Et nisi loyez ne plus ne mouie.  
 Et omme homme qui ne fat qui fat  
**E**me comme par aduertur.  
 Et dame la plus belle te est.  
 Et non que le cor aia nature.  
 Et au se m'he pie long auest.

Et ar son a triste cuer desplust  
 Et me fut loze by apparut  
 Et ar pour approuier quansi est  
 Et me fut apree que deuant  
**E** fut le premier sou de may  
 Et cuant le solal desouchie  
 Et ne seut eston en cest esmay  
 Et nant ylla mede adeschie  
**E** atm leue : courrouce  
 Et ne liait soeur : nouuel  
 Et nony auter ne sui mitae.  
 Et nebrau : lonq tam de ruit.  
**E** quel estoit vne dulle  
 Et u ne luysoit solal ne lune  
 Et m'pree vne fleure dante salla  
 Et tant vne fume hune  
 Et ne say par ou m' mist fortune.  
 Et tant est ce lieu solitaire.  
 Et non que m' der dor communt  
 Et en monstre quame m' ruyne.  
**E** n'este dulle d'uaite.  
 Et auoir herbe fleur ne v'oune.



123  
Nulle plaignance ny courtoise  
En ce lieu tousiours yvee dure  
Yvanter ouirur : froudeur.  
Y font en mar comme en samuer.  
Et nest faison doulce ne dure.  
Qui y püst d'ulon rempurer.  
En ce lieu fourm de tristesse.  
Y commença a souvenir  
Et ma amercuisse ma tristesse.  
Ne sceus adonc que deuoir.  
Y n'oullusse veoir veoir  
A mort a mor ou yont la verde  
Oue faire ma vie fime.  
Y ont le deuouant trop me hardie  
Y uant penser a nece brie pisset  
Et a nece yntee souleure.  
Y ant estore delix lasse.  
Oue de mourir nauore yure.  
Y n'quant h'ubondance de plaine  
Y cist on trouue homignat en l'erm  
Y elax : mirables couloure  
Y stoyent mon ay : mes armee  
En ce douloureux pensent  
Y lus plaignant : y lus enuie  
Y u en ce lieu si longuement  
Oue ne fu triste ne somer.  
Y n'oubly tel dedue moy cur.  
Oue se ne sear que se faisoie.  
Et fu tant temps que se ne sear  
Y c'le yure ou me tauroie  
Y nece fust a sear estat.  
Y u n'ouit ma tristesse me.  
Y u quant temps oubliere : mat  
Y me memore sear ou adue.  
Y n'est estat ou deus ne de  
Y n'ouit ymaginacion.  
Y c'laquelle fu si xane.  
Oue son enuie en vision.  
Y n'laquelle me fut semblant  
Y uenit grant yllur me trouuer.  
Y eduecément en embiant  
Oue se ne sear yre ou sentur.  
Y a forme en escript yre meaur.

A u plus yce de ma tenance.  
Et les choses que son contur  
Qui sont de diuerses ordonnance  
En ce lieu auoit grandes arches  
Y oidee sur yllur diure  
A yre nest pas de ce marche  
C'neue estoit toue couure  
Y stonre de dure : de veie  
Y n'quant ymagines eslaue  
Y c'neueille fu toue ouure  
Y commore se faient arches  
Y oure les choses aduenue  
Y n'ces c'elles aduenue  
Y u yre est se soue les nece  
Y unome dont il yre soue  
Et manue. qui samur veur.  
Y c'pouruoir ne nont yre.  
Y ouuoir on. illec yre.  
Y u didue sauit yre  
Y c'lieu nestoit yre ne. C'neue  
Y n'quant ne de meure  
Y n'quant estoit tout yre  
Y c'ce yre : la couure  
Y c' de matre clax : dure  
Y t plus yre que castal  
Y c' estoit yre de soue laleure  
Y ouyur se yre moult mat  
Y ar la foule de yre yre  
Y u estoit clax : yre  
Y c' soue yre yre yre  
Y t manue moy soue yre  
Y oure qu'il fust si mal yre  
Y y yre mon yre yre  
Y u yre chose : yre m' yre  
Y ont seusse yre yre  
Y c' h' yre dont se yre yre  
Y ont de se yre nature  
Y ar on les yre toue yre  
Y t aussi yre yre yre  
Y c' comme auentent. yre le soue yre  
Y t au yre sear comme ouure  
Y t yre on yre sa yre  
Y n'quant yre en yre yre



618

ALAIN CHARTIER (c.1386–c.1430): *Le quadrilogue invectif* and other works, including *La Belle Dame sans Mercy*; related works by MICHAULT TAILLEVENT (c.1395–c.1450), ?OTON DE GRANDSON (c.1345–1397), ACHILLE CAULIER (fl. c.1440) and others; SIMON GREBAN (fl. c.1450–1470): *Epitaphe de Charles VII*, illuminated manuscript on vellum [Paris, c.1455–1460 and France, c.1475]

**The re-emergence of the finest illustrated manuscript, both qualitatively and quantitatively, of one of the most important and influential French poets of the later Middle Ages: a compilation of works by Chartier, including the *Belle dame sans mercy* and some of the ensuing debate, with the only true illustration of this seminal text among the entrancing miniatures by the Dunois Master.**

PROVENANCE:

(1) The badges of the first owner(s) appear throughout: AA, linked by a tasselled cord, and pansies (for thoughts); erased coat of arms in the initial f.132. (2) LOUIS-JEAN GAINAT (1697–1768): his sale Paris, 10 April 1769, lot 1796; to de Bure for (3) LOUIS DE LA BAUME LE BLANC, DUC DE LA VALLIÈRE (1708–1780), his sale Paris 12 January 1784, lot 270, purchased by (5) the ABBÉ LECUY (1740–1834). (6) Estate of the 7TH DUKE OF NEWCASTLE, CLUMBER PARK SALE, Sotheby's 6 December 1937, lot 941, to Maggs. (7) MAURICE BURRUS, no 127. Purchased from Maggs in 1938.

CONTENT:

Alain Chartier: *Le quadrilogue invectif* ff.1–17, *Le livre des quatre dames* ff.18–38v, *Le lay de paix* ff.39–40v, *Le livre d'esperance* ff.41–83, *Le bréviaire des nobles* ff.83–86; Michault Taillevent: *Le débat du cuer et de l'oeil* (ff.86–91); Chartier: *Le débat du réveille-matin* ff.91–93, *Le lay de plaisance* ff.93–94, *La belle dame sans mercy* ff.94v–99; Anon: *La requeste baillée aux dames contre l'acteur* f.99, *Lettres envoyées par les dames à l'auteur* ff.99v–100; Chartier: *L'excusation aux dames* ff.100v–102; ?Oton de Grandson: *La belle dame a mercy* ff.102–104v; Chartier: *Le débat des deux fortunés d'amour* ff.104v–112, *La complainte contre la mort* ff.112–113; three rondeaux f.113v; Achille Caulier: *L'ospital d'amours* ff.113v–121v; four rondeaux ff.121v–122; Caulier: *La cruelle femme en amours* ff.122v–128; Chartier and others: balades and rondeaux (lacking end) ff.128–131v; added for the same patron(s), Simon Greban: *Epitaphe de Charles VII* ff.132–136v.



ALAIN CHARTIER, especially famed for his innovations within the conventions of love poetry, wrote political-social treatises in Latin and prose and verse in French, where he is ranked with Dante for his influence on the development of the vernacular. Revered and imitated throughout the 15th and 16th centuries, he subsequently became the epitome of medieval courtly love: Keats wrote his *Belle Dame sans Mercy*, inspired by Chartier, in 1819. As represented in this compilation, Chartier's *Belle Dame* provoked an impassioned debate over the Lady's right to refuse her suitor, especially since he dies of grief. These responses and continuations, together with some of the numerous derivative works, are taken to form a cycle now known as the *Querelle de la Belle dame sans Mercy* (published with English translation by J. McRae, *Alain Chartier: The Quarrel of the Belle Dame sans Mercy*, 2004). Chartier's own contribution was the *Excusation*, written in reply to the two preceding texts in this compilation, which ends with Caulier's even more severe opinion of the Lady, who is tried, condemned to death and demoted from Beautiful Lady to Cruel Woman. Today the famous words of Chartier's *Belle Dame*, 'Je suis France et France veul estre' (I am free and free I want to be) appear laudable, not reprehensible, and Chartier is enjoying a renaissance. The significance of his work extends beyond literary history to the study of society, particularly of the perception and status of women and of male-female relationships.

MICHAULT TAILLEVENT, *Joueur de farses* and *valet de chambre* of Philip the Good, Duke of Burgundy, 1426- 1441, wrote several vernacular works; the *Débat*, often found with Chartier's works, was sometimes attributed to him. ACHILLE CAULIER is known only from his works; the two here both contain an acrostic of his name: Aciles. Despite this, and the laudatory description of Chartier's tomb, the *Ospital* was often credited to Chartier; it is deemed part of the *Querelle* for its related subject matter. OTHON DE GRANDSON, knight and poet at the courts of England and Savoy, provided some of Chartier's verse forms but *La belle dame a mercy* may not be a precursor of *La belle dame sans Mercy* but a derivation. SIMON GRÉBAN was a writer of plays like his brother Arnoul, and employed by René of Anjou; his name appears as an acrostic at the end of the *Epitaphe*.



ILLUMINATION:

The refined miniatures are by the Dunois Master, the successor of the Bedford Master as the leading painter in Paris (Avril and Reynaud p. 37) and are among his best work in conception and execution. The Master worked extensively for the French court, as in his name work, the Count of Dunois's Book of Hours (BL, YT 3), and the Hours of Simon de Varie, dated 1455 (J. Paul Getty Museum and The Hague KB). A slightly later date is indicated for the more elaborate borders and advanced fashions of the Chartier compilation, presumably completed before the addition of Charles VII's epitaph (d.1461). A closely related hand possibly worked on f. 42r and v. The Master illuminated some outstanding secular manuscripts: among them earlier in his career the dismembered *Lancelot* and, possibly a little later, the French Boccaccio translation at Chantilly dated 1466 n.s. (Musée Condé ms 860).

Only 32 of the over 200 manuscripts of Chartier's works are illustrated: BnF ms Rothschild 2796, judged the most valuable 'unless the now lost Clumber manuscript resurfaces', has seven simple miniatures (C. Serchuk in *A Companion to Alain Chartier (c.1385-1430)*, *Father of French Eloquence*, D. Delogu et al. eds, 2015, pp.72-118). No miniatures approach the inventiveness and meticulous detail of the Dunois Master's visualisations of Chartier's and his continuators' complex verbal imagery and his are the only known visualisations for at least three Chartier texts.

In the addition made for the same patron(s), the page layout, display capitals and style suggest connections with the Master of the Apocalypse of Aymar de Poitiers (Glasgow University Library, Hunter ms 398), localised to south-eastern France c.1480-1490. This miniature seems earlier, perhaps from a centre closer to court circles before a move eastwards. Its careful detailing exceeds even the similarly sized Apocalypse; among his smaller, more summarily executed Books of Hours, it shares pastoral motifs with an Annunciation to the Shepherds (Amiens, Musée de Picardie (F. Avril, N. Reynaud, and D. Cordellier, *Les enluminures du Louvre, Moyen Âge et Renaissance*, 2011, pp.212-216).

The subjects of the large miniatures are as follows: France, the castle representing the kingdom, and the three estates of society appear to





Chartier f.1; the Four Ladies lament the fates of their husbands at Agincourt to Chartier f.18; *Melancolie*, with *Indignation* and *Desesperance*, overcomes Chartier, despite the winged nude *Entendement* f.41; Chartier encounters the *Belle Dame* and her rejected lover and records their conversation f.94v; *Amours* threatens Chartier in a dream; he presents his explanation to the ladies f.100v; *Bel Accueil* welcomes the rejected lover to the Hospital of Love, built on a rock of rubies, where he is cured by a kiss and so departs f.115; the *Belle Dame*, condemned by the Court of *Amours*, is led away to her death f.122v; miniature with historiated border: Death strikes Charles VII amidst his courtiers and Greban dreams of lamenting shepherds and nobles, with antique exemplars f.132.

The subjects of the small miniatures are as follows: Peace hovers over the earth f.39; Chartier confronts *Defiance* f.42; *Indignation* appears to Chartier f.42v; *Desesperance* appears to Chartier f.42v; *Entendement* urges Chartier to pray for rescue from the Vices f.46v; *Entendement* leads in the Virtues to Chartier watched by the banished Vices f.47; unfilled space f.48; *Noblesse* demonstrates her breviary f.83; the judicial duel of *Cuer* and *Oeil* before *Amours* f.86; the merciful lady welcomes her lover; they play cards; she places a ring on his finger f.102; Chartier observes the sorrowful and joyful successful lovers with their ladies f.104v; Death strikes a lady before her lover f.112.

Further large initials and borders: ff.91, 93, 113v.

#### PHYSICAL CONDITION AND DESCRIPTION:

311 x 210 m. 136 leaves, 43 lines in two columns, written space: 250 x 67-19-65 mm, illuminated initials throughout, TWENTY-TWO INITIALS WITH FULL BORDERS with badges of the first owner, ELEVEN SMALL AND EIGHT LARGE MINIATURES (lacking at least one leaf after f.131, ff.132-136 an early addition, some wear to miniature pages, especially at opening and end, cropped to edges of borders and into identifying labels f.132). 18th-century gilt tooled red morocco, perhaps for DE LA VALLIÈRE (small scuffs to lower cover).

£1,500,000-2,500,000

\$2,200,000-3,500,000  
€1,900,000-3,100,000

De tout bien plus que demander  
Jamais ne sceust ne penser



**M**ais ce moult me descofortoit  
Que chusain pas n'y entroit  
N' son plaisir pour l'entree  
Qui moult effort foiment garde  
Cherubin portier en estoit  
Qui .j. fourbi glaue tenoit  
Bien esmoulu a .ij. taillans  
Tout versahle et bien tournans  
Moult sen sauoit al aider  
Nest nul tant sache du bouder  
Qui par illeuc passer püst  
Que mort ou naure ne feust  
Le prince neis de lacte  
Pour ce qu'auoit humanite  
Du passage mort y receut  
Et v'oste le glaue en vt  
Son sanc y laissa en passage  
Ja ny deust il mis treuage  
Aussi firent ses chevaliers  
Ses champions ses foudriers  
Tous a son calice beurent  
Et au passer tous mort recurent  
Aus carnaus de seur la porte  
Dont le portier nul ne deporta  
Pendans en vi les p'nnonaus  
De sanc rouges tains a vermaus  
Quant tout ce ne appereu

Je vi sans estre deceu  
Qu'entree a force y conuenoit  
Sautre passage ny auoit  
Toute voies par celle voie  
Nul mes passer ne voie  
Chusain estoit tout rearu  
Quant cherubin auoit deu  
Bien peit son glaue flamboyat  
A v'etre en sauf des ore en auant



**M**ais tout ainsi come senai  
Mes iex en hault a regardu  
Dne moult grant merueille vi  
Dont grandement fu esbahi  
Saint augustin vi qui estoit  
I mult auis auans et se feoit  
Et bien sembloit estre oiseleur  
Du disceles ap'p'leleur  
Auecques luy auoit plusieurs  
Autres grans maistres et docteurs  
Qui aidient a amorser  
Les oiseus et ap'p'leler  
Quar pour les pasteaus q' tenoit  
Et la semance que es'pandient  
Pour leurs emicles mor'sians  
Et leurs dis doucereus et biaux  
Aantes gens oiseus deuenoient  
Et en hault pur's droit sen'oloiēt  
A moult vi certes de iacobins  
De ch'nomes et daugustins

De gent de toute maniere  
 De gent laic ou seculiere  
 De clers et de religieux  
 Et de mandians souffranteus  
 Qui ainsi plumes queilloient  
 Et grans des se faisoient  
 Pnyz commencioient a voler  
 Pour hault en la cite monter  
 Par de sur cherubin voloient  
 Dont son digner moult pou ysoient



**A**ussi tost comme d'autre part  
 Tournay mes ierz mo regut  
 Encore plus mencreuillai  
 D'une chose que veue ai  
 Sur les murs de la cite  
 D'autre gent d'untoute  
 Qui leurs acontes aidient  
 Et par engins ens lemetoient  
 Premier y vi saint benoit  
 Qui contre mont les murs auoit  
 Une grant eschele drece  
 En la quelle estot fichee  
 Douze degres d'umilite  
 Par les quelz en celle cite  
 Ontoient moult isuelement  
 Ceulz qui estoient de sa gent  
 D'omes noirs et blans et gris  
 Sans estre de nulluy repris



**A**pres saint francois veu.  
 Qui se mostroit estre ami  
 A ceulz de sa religion  
 Quar si com io en vision  
 Une corde bien cordee  
 Qui par lieus estoit nouee  
 Contre val les murs mise auoit  
 Par la quelle chascun ramport  
 Qui bien estoit son aconté  
 Ja nul neust la man si ointe  
 Qu'assez tost en hault ne ramport  
 Se forment aus neus sa grant port  
 Asses d'autres sur les murs  
 Si dont ie ne sui pas seurs.  
 De tous les noms vous raconter  
 Ne comment faisoient monter  
 Leurs acontes de toutes pars  
 Quar seulement fu mon regard  
 Du couste qui vers moy estoit  
 D'ultre voir plus ne pouoit  
 Dont il me portoit forment  
 Mais tant vous di et bien buefmet





019

DIGULLEVILLE, Guillaume de, *Le Pèlerinage de Vie Humaine*; *Le Pèlerinage de l'Âme*; *Le Pèlerinage de Jésus-Christ*, in French verse, illuminated manuscript on vellum [eastern France, possibly Champagne or Lorraine, c.1470-80]

**The trilogy of *Pèlerinages* of Guillaume de Digulleville (c.1295–c.1358) was one of the great literary sensations of the 14th century: a blockbuster series of allegorical pilgrimages dealing with the all-important question of divine salvation – a spiritual and theological response to that other great medieval instance of dream-vision literature, the *Roman de la Rose*.**

PROVENANCE:

(1) The present manuscript was evidently a grand commission destined for a wealthy patron. The style of illumination suggests that the manuscript was probably produced in Eastern France. (2) According to the Schoenberg Database, perhaps incorrectly, LOUIS-MARIE-JOSEPH DURIEZ (1753–1825), of Lille, member of the *Société des Bibliophiles Français*, his catalogue no 2230 (*Catalogue des livres imprimés et manuscrits, composant la bibliothèque de feu M. L.-M.-J. Durez*, Paris, 1827 – the description differs from the present copy in number of leaves and type of binding). (3) BARON FRANÇOIS-FLORENTIN-ACHILLE SEILLIERE (1813–1873), in his famed library at the Château de Mello: his sale, Sotheby's, 28 February 1887, lot 528, to Quaritch. (4) WILLIAM WHEELER SMITH, (1838–1908), noted philanthropist and New York architect: his sale, Sotheby's, 13 December 1909, lot 530. (5) ARNOLD METTLER-SPECKER, of St Gall, bought from LEO S. OLSCHKI (1861–1940) in 1918: Mettler's bookplate and notes on inside upper cover. His sale, Mensing et Fils, Amsterdam, 5 April 1935, lot 27. (6) Sotheby's, 26 April 1937, lot 269. (7) MAURICE BURRUS, no 32. Purchased from Maggs in 1937.

CONTENT:

*Le Pèlerinage de Vie Humaine*, beginning 'A ceuls de ceste region' and ending 'Que doit dieux aux mors et aux vis. Amen', ff.1–82v; *Le Pèlerinage de l'Âme*, beginning '[...] Eust grain qui bien le querroit (lacking first 4 lines)' and ending 'Plaise a qui quelle peult plaire', ff.83–137v; *Le Pèlerinage de Jésus-Christ*, beginning 'Antre plusieurs paraboles' and ending 'Et que prient pour moy l[eur pri]'. Deo gracias'. ff.138–192v; *L'oraison de l'acteur* ff.92v–94.

Composed over the span of 30 years (c.1330–1358) by the Cistercian monk Guillaume de Digulleville (whose authorship is shown by acrostics in the texts of his compositions) and inspired by earlier metaphysical pilgrim-texts such as the 12th-century *Songe d'Enfer* of Raoul de Houdenc and the 13th-century *Voie de Paradis*, the trilogy espouses the popular medieval theme of the *homo viator* – the travelling Christian pilgrim – and spins it into an epic theological quest, rife with questions of an existential and spiritual nature. The first text, *Le Pèlerinage de Vie Humaine*, composed in c.1330, deals with the author's dream-vision of a terrestrial pilgrimage to celestial Jerusalem and his encounters with the Seven Deadly Sins. The second text, *Le Pèlerinage de l'Âme*, takes place in the afterlife: the author is dead and imagines the fate of his soul in the other world, exploring the regions of Hell and providing a vision of Paradise. The final text, *Le Pèlerinage de Jésus-Christ* – the culmination of the trilogy – provides a key to the interpretation of the first two narratives. Through episodes in the life of Christ, the author explains the mechanism of salvation through the Incarnation, the Crucifixion and the Resurrection of the Son of God, and how human redemption is dependent on the Grace of God.





Such was the popularity of Digulleville's text that it was adapted and translated over the years into German, Spanish, Dutch and Middle English (a c. 1400 prose translation entitled 'Pilgrimage of de Lyf of de Manhode' now survives in six manuscripts). Charles V owned at least five copies; Jean duc de Berry three in the vernacular and one in Latin, and Philip the Bold two. Most surviving copies of the text are in institutions, and few are as grand and rich in illumination as the present.

For the history of the text and its manuscripts, see. E. Faral, 'Guillaume de Digulleville: Moine de Chaalis,' *Histoire littéraire de la France*, XXXIX, 1952; R. Tuve, *Allegorical Imagery: Some Medieval Books and their Posterity*, 1966, pp. 145-215; M. Camille, 'The Illustrated Manuscripts of Guillaume Deguilleville's *Pèlerinages*, 1330-1426,' unpublished PhD thesis, Cambridge, 1985. The most recent edition of *Le Pèlerinage de Vie Humaine*, by Béatrice Stumpf of the University of Nancy can be found online: <http://www.atilf.fr/dmf/VieHumaine>. Editions of *Le Pèlerinage de l'Ame* and *Le Pèlerinage de Jésus-Christ* are by J. J. Stürzinger, London, 1895-1897.

**ILLUMINATION:**

Except for the opening two miniatures, which are in an archaising Parisian hand and in simpler, non-architectural frames, the illumination is the work of a single artist responsible for a Book of Hours now at Chaumont, BM ms. 34. His style is confident and engaging; his figures accentuated by streaks of gold and his palette bright and vibrant. He is closely connected with the illuminator of a series of book of hours whose style is strongly influenced by Maître François but who, given his awareness of Fouquettian models and compositions, was more likely active in eastern France (see Vatican Library Chigi C IV 115 [König, Bartz, *Das Stundenbuch. Perlen der Buchkunst*, Stuttgart, Zurich, 1998, p. 94, fig. 91]; Oxford, Bodleian

Library, Buchanan e. 8 [P. Kidd, *Medieval manuscripts from the collection of T.R. Buchanan in the Bodleian Library*, Oxford, 2001, pp. 53-60]; and New York, Morgan Library M. 26 [R. Wieck, *Painted Prayers*, New York, 1998, p. 115, no 90). That artist's hand is also found in a *Jeu des échecs moralisés* (Paris, BnF Fr. 2000) probably made for the young René II de Lorraine (see Avril & Reynaud, *Les Manuscrits à Peintures en France*, 1993, p. 376, no 213).

**PHYSICAL DESCRIPTION AND CONDITION:**

350 x 258 mm. 195 leaves, modern foliation in pencil followed here. 40 lines written in a dark brown *lettre bâtarde* in two columns, ruled space: 243 x 160mm. Catchwords survive, headings and rubrics in red, initials in gold on red and blue backgrounds throughout, ONE HUNDRED AND SEVENTY-FOUR MINIATURES (c.65 x 80mm) (miniatures cut away and the leaf repaired on ff.83, 91, 93, 99, 113, 163, 164, 180, 181, 192; lacking at least 50 leaves, presumably with miniatures, and including the following text: *Book 1* [following the online edition by Béatrice Stumpf]: lines 2715-2862, 10753-10894, 11344-11601, 11757-11881, 12612-12833, 12994-13132; *Book 2* [following *Le Pèlerinage de l'ame*, ed. J. J. Stürzinger, London, 1895]: lines 253-430, 719-1619, 2207-2311, 2440-2562, 4275-4412, 4692-5537, 6315-6463, 10379-10527; *Book 3* [following *Le Pèlerinage de Jhesucrist*, ed. J. J. Stürzinger, London, 1897]: lines 114-223, 614-851, 976-1231, 1637-1762, 1888-2014, 2412-2556, 2837-2972, 3550-3681, 4701-4984, 6296-6574, 7315-7448, 8195-8327, 8614-9160, 9631-9766, 10047-10690; ff. 143-144 misbound, some light wear and thumbing). 19th-century red velvet over wooden boards (spine repaired).

£250,000-350,000

\$360,000-490,000  
€310,000-430,000

### **Anthony of Burgundy, *le Grand Bâtard* (c.1428/9-1504)**

The eldest survivor of the illegitimate sons of Philip the Good, Duke of Burgundy, Anthony was known not by his titles of Count of La Roche or Lord of Tournehem, but as the *Grand Bâtard* or the Bastard of Burgundy, even after his legitimation in 1475. Advanced by Philip, he bore his father's arms, differenced by a bend *gules* or *argent*, and in 1456 became a Knight of the Golden Fleece. Under his half-brother, Charles the Bold, his military activity intensified until the disaster at Nancy in 1477 brought the Duke's death and his own captivity. Louis XI of France, securing his person as a possible Burgundian heir, obliged Anthony to change allegiance but, like many families with lands under both French and Burgundian-Habsburg control, Anthony's son Philip (c.1450-1498) remained actively in Habsburg service. Anthony, adding the French Order of St Michael to his Golden Fleece, became a councillor of Charles VIII in 1492 and a chamberlain to the young Duke of Burgundy in 1494. Tournehem, under French control 1477-1493, was his usual residence, where Philip's widow and infant son Adolf joined him; on Anthony's death, Adolf inherited.

Anthony's royal blood and determination to excel made him a leading member of the spectacular Burgundian court in peace, in the tournament lists and at war; in his fifties he became a respected figure at the French court. He shared not only his father's and half-brother's tastes in painting – his glamorous good looks were recorded by Rogier van der Weyden (Brussels, MRBAB/KMSKB) – but also their love of fine books. No inventory survives of his collection which was obviously considerable, since some thirty-six works or compilations are known, including one made for his wife, Jeanne de Vieville (d. by 1475). He employed the Master of Anthony of Burgundy, the great illuminator named from his patronage, and book artists familiar from the ducal accounts: van Lathem, Liédet, Vrelant and the scribe Aubert, who reported that he was *moult enclin to belles histoires* (Dülmen, ms 50). After 1477, Anthony apparently turned more to France, although one Netherlandish manuscript was certainly completed for him after that date (Bodmer Lib., ms 49).

Apart from a Missal, probably for the Franciscans of Mons (BL, Harley 2967), his Book of Hours (lot 20) the most personal of books, is the only known witness to Anthony's formal devotions; a further nine of his manuscripts have specifically religious content. Sixteen works are historical, most famously his Froissart (remarkably with its original bindings) and Valerius Maximus, ex-Breslau (Wroclaw) and now in Berlin. The *Miroir historial abrégé de France* in Latin with French summaries (lot 21) stands out since, like the Dukes of Burgundy, Anthony preferred to read French: his other surviving Latin narrative was not apparently made for him (The Hague MMW 10 A 21).

The *Grand Bâtard's* love of books, fostered and encouraged by the libraries of Philip the Good and Charles the Bold, continued after he swore allegiance to Louis XI. These two long-hidden volumes offer rare insights into his later life and provide an exceptional opportunity to experience the occupations and pleasures of a patron noted for his splendour even amidst the fabled luxury of the Burgundian court.

A. Boinet, 'Un bibliophile du xve siècle : le grand bâtard de Bourgogne', *Bibliothèque de l'école des chartes*, 67, 1906, Volume 67, pp. 255-269, these mss p.257.

C. van den Bergen-Pantens, 'Héraldique et bibliophilie: le cas d'Antoine Grand Bâtard de Bourgogne', *Miscellanea Martin Wittek*, 1993, pp. 323-354, these mss nos XXX and XXXI.

S. McKendrick, 'Reviving the Past: illustrated manuscripts of secular vernacular texts 1467-1500', *Illuminating the Renaissance*, T. Kren and S. McKendrick eds, 2003, pp.60-78.

H. Wijzman, *Luxury Bound Illustrated Manuscript Production and Noble and Princely Book Ownership in the Burgundian Netherlands (1400-1550)*, 2010, these mss pp.275, 544.



20



21



020

BOOK OF HOURS OF ANTHONY OF BURGUNDY, use of Rome, in Latin and French, illuminated manuscript on vellum [Paris, c.1480]

**The Book of Hours of the *Grand Bâtard*, richly illuminated in Paris with miniatures and border roundels, some with unusual subjects, historiated initials and delightful borders with drolleries and his arms, badges and motto, in exceptionally fine condition.**

PROVENANCE:

(1) ANTHONY OF BURGUNDY (1428/9–1504): integral to the borders are his coat of arms ff.43, 100, 251; motto *NUL NE SI FROTE* around his badge of the barbican, ff.14, 23, 30v, 46, 70, 93, 105, 112, 122, 138, 163, 223, 227, 229, 231v, 234v, 236, 243, 244, 252, 257v; motto on a banderole ff.19, 21, 35, 86, 239v, 248. In the calendar St ?Souplice has been replaced in red with St Anthony (17 January), who also appears in the litany and suffrages. (2) CHARLES-JOSEPH PIETERS (1782–1863): his sale Ghent, 23 May 1864, lot 964, with binding by Pierre-Corneille Schavye of Brussels (1796–1872); bought by (3) AMBROISE FIRMIN DIDOT (1790–1876): his sale Paris, Hôtel Drouot, 26 May 1879, lot 22. (4) HENRY YATES THOMPSON (1838–1928): his book plate, purchased from Belin 1895; M.R. James *A Descriptive Catalogue of Fifty Manuscripts from the Library of Henry Yates Thompson*, 1898, no 12; *Illustrations from One Hundred Manuscripts from the Library of Henry Yates Thompson*, fifth series, pl.LVI; his sale Sotheby's, 23 March 1920, lot 59. (5) LT-COL. SIR WILLIAM THOMLINSON (1854–1943), sold Sotheby's 21 February 1938, lot 507. (6) MAURICE BURRUS, no 16. Purchased from Maggs in 1938.

CONTENT:

Calendar on Parisian model ff.1v–13; ruled blank f.14; Gospel extracts ff.15–22; Hours of the Holy Spirit ff.23–30; Mass of the Virgin ff.30v–37v; *Obsecro te* and *O intemerata* ff.38–45v; Office of the Virgin, use of Rome ff.46–137v; Penitential Psalms and Litany ff.138–162v; Office of the Dead, use of Rome, ff.163–220v; matins f.174; hymns to the Virgin for the days of the week ff.221–229v; *Salve sancta facies* ff.230–231; suffrages ff.231v–251v; Hours of St Barbara ff.252–257; Athanasian Creed ff.257v–262; Psalms and prayers ff.262–265v. The subjects of the large miniatures with related border roundels are as follows: St John f.15, St Luke f.17, St Matthew f.19, St Mark f.21, Pentecost f.23, Annunciation f.46, David f.138, Nobleman surprised by Death f.163, St Barbara f.252.





#### ILLUMINATION:

The illuminator of Anthony's Hours was active in Paris, judging by the influence on his style of Maître François, a dominant figure there c.1460–1480, but was also aware of developments in court centres to the south, particularly of Jean Colombe in Bourges (fl. 1463–1493), as seen in the ornately sculpted architecture and the fictive scrolls carrying the text below miniatures. The unusual scenes required by the lavish illustrative programme were conceivably suggested by Anthony's own chaplain; Anthony himself might appear in the striking miniature on f.163. If, as seems likely, the commission postdates early 1477 when the rout of the Burgundian army at Nancy left personal possessions to be pillaged, Anthony may have needed a new Book of Hours, a need supplied by this fine example of Parisian illumination.

The subjects of the large miniatures are as follows: Virgin and Child enthroned f.30v, Apocalyptic Virgin with the Child f.38, Virgin suckling the Child f.43, Visitation f.70, Nativity f.86, Annunciation to the Shepherds f.93, Adoration of the Kings f.100, Presentation in the Temple f.106, Flight into Egypt f.112, Coronation of the Virgin f.133.

The subjects of the historiated initials are as follows: Office of the Dead f.174, Virgin and Child f.221, Meeting at the Golden Gate f.223, Virgin with Child riding a hobby-horse f.124v, Virgin suckling the Child f.225v, Virgin and Child f.226v, Pieta f.227, Annunciation f.229, St Veronica f.230, Trinity f.231v, All Saints f.232v, Sts Peter and Paul f.233v, John the Baptist f.234v, John the Evangelist f.235, James f.236, Adrian f.237, Sebastian f.238, George f.239v, Christopher f.240v, Anthony Abbot f.242, Nicholas f.243, Michael f.244, Giles f.245, Anne f.246, Barbara f.247, Susanna f.248, Katherine f.249, Mary Magdalene f.250, Margaret f.251.

#### PHYSICAL DESCRIPTION AND CONDITION:

152 x 110 mm. 265 leaves, TEXT AND MINIATURES COMPLETE, 17 lines, ruled space: 91 x 54 mm, flourished and illuminated initials throughout, TWENTY-NINE HISTORIATED INITIALS WITHIN THREE-SIDED BORDERS, NINETEEN LARGE MINIATURE WITHIN FULL BORDERS, NINE WITH FOUR MARGINAL ROUNDELS (cancelled blank after f.22, small smudge to text and initial f.38). Modern limp vellum for Henry Yates Thompson, gilt title on spine, two ties.

£100,000–150,000

\$150,000–210,000

€130,000–180,000



021

?Noël de Fribois (d.1467-8), *MIROIR HISTORIAL ABRÉGÉ DE FRANCE* of Anthony of Burgundy, in Latin and French, illuminated manuscript on vellum [Paris, c.1490]

**An uncommon compilation of French history with miniatures by the Master of the *Chronique scandaleuse*, a favoured illuminator of the Queen Anne of Brittany, historiated initials of the Kings of France and the arms, badge and motto of the Grand Bâtard; the original metal attachments of the binding, with a clasp shaped as his badge of the barbican, are rare survivors.**



L'onneur et loange de dieu et de la sainte  
 coronne de france ainee de singuliere pre  
 rogative de grace celestielle come plus aplin  
 sera cy apres declare. Et en obtemperant a  
 mon pouoir a vostre trescommandable de  
 su Roy tres excellent et trespuissant. speci  
 alment honnour de ce tresdigne nom  
 tressephen. qui desires auoir cognoissance  
 de la tresnoble generation ce ancienne ce  
 fraction des francois par auant appellees





PROVENANCE:

(1) ANTHONY OF BURGUNDY (1428/9–1504): coat of arms with fleur de lys crest, knotted letters N and E and a and c, motto *nul ne si frote* on f.1; coat of arms ff.4v, 55, 84v, 117; motto ff.84v, 117; his autograph ex libris *nul ne si frote/ob.de.bourgne*, f.132v; clasp shaped as his badge (cf the binding attachments of the 'Breslau' Froissart). The fleur de lys replaced the eagle-owl as his crest c.1481; elsewhere the N and E are tied either side of an I or Y; the a and c, interspersed with columbines and pansies (for melancholy and thoughts) are not otherwise recorded (van den Bergen-Pantens, 1993). (2) His grandson ADOLF OF BURGUNDY, LORD OF VEERE and Admiral of Flanders (1489–1540): his echoing autograph ex libris *A/nul ne laproche/de bourgne*, f.132v, as found in eighteen of Anthony's manuscripts. (3) PIERRE CANDT, LORD OF BROUCKERQUE (d.1544), councillor of Charles V and, from 1536, lieutenant-general and vice-admiral of Flanders for Adolf and then Adolf's son, Maximilian of Burgundy (1514–1558): *Je suis au Sgr de Brouckerke a Malines*, on front endleaf; presumably a gift from Adolf or Maximilian. (4) ALEXANDRE ETIENNE GOHIER, 1790. (5) JEAN-BAPTISTE JOSEPH BARROIS (1784–1855). (6) BERTRAM, 4TH EARL OF ASHBURNHAM (1797–1878), acquired in 1849. (7) BERTRAM, 5TH EARL OF ASHBURNHAM (1840–1913); Ashburnham Sale, Sotheby's 10–14 June 1901, lot 405, to Quaritch. (8) ROBERT HOE (1839–1909): his sale, Anderson Auction Company, New York, 1 May 1911, no 2154, to Belin. (9) MAURICE BURRUS, no 140. Purchased from Lauria, Paris, in 1939.

CONTENT:

*Le miroir historial abrégé de France* in the first recension dedicated to Charles VII ff.1–130v; list of Kings of France to Charles VII (d.1461) ff.131–132v.

Drawing principally on the 13th-century *Speculum historiale* of Vincent of Beauvais, the author, probably Noël de Fribois, presents narratives and interpretations in Latin, followed by French translations or summaries, of the history of France from its foundation by fleeing Trojans to the reign of Charles V. The four other manuscripts known, and Charles of Maine's presentation copy uniquely preserving the second recension, are all in public collections (K. Daly ed., *Abrégé des chroniques de France par Noël de Fribois*, 2006, pp.30–36).

ILLUMINATION:

The miniatures and the initial on f.117v, with their assured brushwork and detailing in liquid gold, are by the Master of the Chronique scandaleuse, named from BnF ms Clair. 481. His career in Paris, working for the King and Queen among others, can be charted 1493–1508; a date c.1490 is indicated for the *Miroir* by the fashionable silhouette of the banqueting lady, f.55.



The initials are probably by an artist of an earlier generation, with those on the bifolio ff.128/129 by a distinct hand. Of the three illustrated manuscripts of the *Miroir*, Anthony's has the fullest cycle of illustrations, possibly reflecting Charles VII's lost presentation copy (K. Daly in *Gesta*, 44, 2005, pp. 103–124). The text's very limited circulation, in royal circles, the change to the NIE monogram and the largely Latin text might indicate that the book was commissioned as a gift, perhaps by Charles VIII.

The subjects of the large miniatures are as follows: King of France and an angel flanking a lily f.1; King of France and other kings before the Emperor f.4v; Mahomet unconscious beside feasting men and women f.55 (large initial f.55v); Pepin's tomb surveyed by Charlemagne f.84v; Hugh Capet anointed King f.117.

The subjects of the historiated initials are as follows: Antenor f.5; marriage of Clovis I and Clothilda f.14v; Clovis or one of his sons f.27; the dead Clothaire I f.40v; assassination of Chilperic f.47v; Dagobert I f.58v; Clovis II f.60; Emperor Constantine IV f.66; Childebert III f.69v; Dagobert III f.71v; Chilperic II f.74; Pepin f.74; Louis I f.104; Charles II f.107v; Louis II as prince with Ansgarde of Burgundy f.109; Carloman II with the Viking Hasting f.110v; Louis II as King f.113; Charles III f.113v; Louis IV f.115v; Lothaire f.115v; Robert II f.117v; Henry I f.118; Philip I with Bertrade de Montfort f.123; Louis VI greeting Pope Innocent II f.124; Louis VII f.125; Philip II Augustus f.126; Louis VIII f.126v; St Louis IX f.127; Philip III f.127v; Philip IV f.127v; Louis X f.128; Philip V f.128; Charles IV f.128; Philip VI f.128v; John II f.129v; Charles V f.129v.

PHYSICAL DESCRIPTION AND CONDITION:

304 x 230 mm. 132 leaves, COMPLETE, 33 lines, ruled space: 199 x 137. Illuminated initials throughout, THIRTY-SIX HISTORIATED INITIALS OF THE KINGS OF FRANCE, FIVE LARGE MINIATURES WITHIN FULL BORDERS (slight wear to miniature f.1, some cockling, slight worming to first and last leaves just affecting border of f.1, a few marginal annotations). Original metal attachments: five bosses and two corner pieces to each cover, a book label *Le miroir hystorial/ de france* on upper cover, attachments for two clasps, one CLASP IN THE FORM OF ANTHONY OF BURGUNDY'S BADGE OF THE BARBICAN; 16th-century gilt tooled calf over ORIGINAL BOARDS (lacking one clasp, attachment for upper clasp lacking two pins, rebaked, bowed boards built up under pastedowns).

£200,000–300,000

\$290,000–420,000  
€250,000–370,000



622

BOOK OF HOURS, use of Paris, in Latin and French, illuminated manuscript on vellum [Paris, c.1490]

**A profusely illustrated Hours in a fine binding. An exceptionally rich example of the most refined style of the artist known as the Master of Jacques de Besançon, recently identified as François le Berbier fils.**

PROVENANCE:

(1) The style of illumination and liturgical use show the manuscript to have been made and intended for use in Paris. Prayers in the feminine form – for example on ff.22v and 135v – show the manuscript was destined for a woman. The initials I and M, joined by a tasselled knot, are likely to belong to her and her husband. Suffrages to male and female saints alternate and the first of these is to the Magdalene, perhaps the name saint of the owner. (2) MAURICE BURRUS, no 7. Purchased from Lefrançois, 1937.

CONTENT:

Calendar ff.1-12v; Gospel Extracts ff.13-20; *Obsecro te* followed by *O intemerata* ff.20v-26; Office of the Virgin, use of Paris, interspersed with Short Hours of the Cross (beginning f.46) and of the Holy Spirit (f.47v), ff.27-80; Seven Penitential Psalms ff.81-96; Office of the Dead ff.97-134v; Suffrages to Saints Christopher, Magdalene, Sebastian, Catherine, Lawrence, Apollonia, Barbara, Nicholas and Avia ff.135-144v.



#### ILLUMINATION:

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

This is a particularly polished example of the work of the son. In spite of the relatively small scale of the book, settings are comprehensively evoked, whether interiors, which are full of architectural detail and furnishings and often have views through windows, or landscapes, which recede convincingly showing distant and informative prospects. Saint Avia, for example (f.144) is imprisoned in the corner tower of a city wall that encompasses various buildings, while in the background another city lies beyond a river where boats ply to and fro. Scenes are not static and the choice of subject is often for a less common narrative. Rather than showing the Evangelist seated on Patmos, the Gospel Extracts open with John in the Temple at Ephesus. He stands before the priest holding the chalice as the poison that has already killed the two fallen men turns to snakes leaving the cup innocuous. Similarly the prayer to the Magdalene shows her at the house of Simon drying Christ's feet with her hair. The palette is sophisticated and subtle with gentle gradations of tone and an attractive soft, almost dusty, finish. Flesh tones of women and youths are pale and porcelain-like. This work is comparable in quality, if not in size, to the manuscripts the Master illuminated for the princes and aristocrats of France.



**M**eus in adiutor  
meum in tentatione  
omnis ad ad  
uocandum me festina

**G**loria. a. Beata.  
Eatus sum in hys  
que dicta sunt mi  
chi: in domū dñi ibim?  
tantes erant pedes nri  
in atrys tuis ierusalem  
Ierusalem que edifica  
tur ut ciuitas: cur parti  
cipio eius in idipm?  
Illuc em a scenderunt  
tribus tribus domini tes  
timonium israel ad cōfi  
tendum nomini domini  
Quia illic sederunt sedes  
in iudicio: sedes super do  
mū dauid  
Orate que ad pram  
sunt ierusalem: et abun  
dancia diligentibus te.

ue. **D**isprexit dicit pauperibus  
Iustitia eius manet in seculum  
seculi Oremus oratio.  
**O**mnipotens deus vicio  
rum nostrorum flammis ex  
tinguere. qui beato lauren  
tino martiri tuo tribuisti tor  
mentorum suorum incendia  
superare. per xpm domnū  
nostrum Amen

*De sancta appolloma a.*



**S**anta appolloma graue  
tormentum pro domino  
sustulit primo traxit extraxerunt  
dentes eius cum malleo





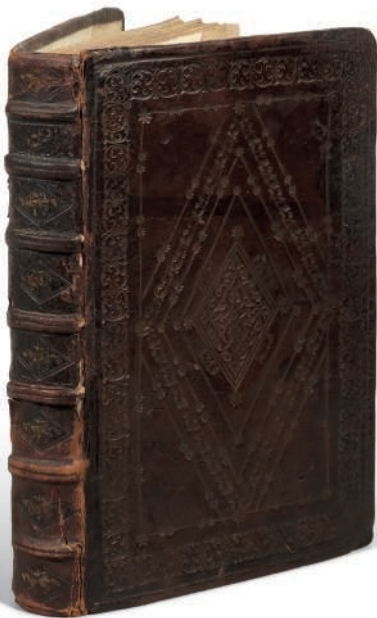
The subjects of the miniatures are: John the Evangelist with the poisoned chalice f.13, St Luke f.15, St Matthew f.17, St Mark f.19, Virgin and Child enthroned, attendant angels f.20v, Annunciation f.27, Visitation f.36v, Crucifixion f.46, Pentecost f.47v, Nativity 49, Annunciation to the Shepherds f.55, Adoration of the Magi f.60, Presentation in the Temple f.64v, Flight into Egypt f.68v, Coronation of the Virgin f.75, David in Penitence f.81, Burial in a Churchyard f. 97, St Christopher f.135, St Mary Magdalene f.136v, St Sebastian f.137v, St Catherine disputing f.139, Martyrdom of St Lawrence f.140, Martyrdom of St Apollonia f.141, Execution of St Barbara f.142, St Nicholas and the boys in the brine tub f.143, St Avia receiving Communion from the Virgin f.144. The historiated initial is on f.24.

PHYSICAL DESCRIPTION AND CONDITION:

145 x 92mm. 145 leaves including a final blank, 19 lines, ruled space 85 x 50mm, illuminated initials throughout, ONE HISTORIATED INITIAL and TWENTY-SIX LARGE MINIATURES WITH FULL-PAGE BORDERS (lacking one leaf with a miniature before f.142, some very slight offsetting from borders onto facing margins). French 16th-century panelled calf gilt-stamped to an interlace design with central arabesques and leaves, accented with dark green paint (slight rubbing and paint loss, corners worn and joints split, lacking ties at fore-edge).

£150,000-220,000

\$220,000-310,000  
€190,000-270,000



### 23

BOOK OF HOURS, use of Chalon-sur-Saône, in Latin, illuminated manuscript on vellum [France, perhaps Chalon-sur-Saône, c.1480]

**An example of provincial French book production, tailored to a specific locale; liturgically far more unusual than books for the use of Rome or Paris in a 16th-century binding.**

PROVENANCE:

(1) The liturgical use and feasts of the Calendar indicate a likely origin in Chalon-sur-Saône. (2) MAURICE BURRUS, no 17.

CONTENT:

Calendar ff.1-12v; most of the following texts are imperfect and lack at least their first leaf: Gospel extracts ff.13-14v; *Obsecro te* ff.15-16v, *O intemerata* and other prayers ff.17-23v; Hours of the Virgin, use of Chalon-sur-Saône, ff.24-67v; Hours of the Cross ff.68-69v; Hours of the Holy Spirit ff.70-72v; suffrages f.72v, including St Vincent, f.78v; Penitential Psalms and Litany ff.82-94v; collect f.94v.

PHYSICAL DESCRIPTION AND CONDITION:

213 x 140mm, i + 94 + i leaves, 17 lines, ruled space: 125 x 75mm. Illuminated with one full border of stylised foliage, and illuminated initials throughout (lacking numerous leaves including almost all those with major illumination, and probably an Office of the Dead at the end). The sewing perhaps original; bound in 16th-century dark brown calf with stamped gilt designs, each cover with lozenges, the spine compartments each with a rampant lion, stamped sideways, described

in a note on the front pastedown as the salamander of François I when he was duc d'Angoulême (generally worn, with most of the gilding now gone, the joints cracking, and the base of the spine defective).

£1,000-1,500

\$1,500-2,100

€1,300-1,800

### 24

LIVES OF SAINTS and THE HISTORY OF THE LONGOBARDS, in Latin, decorated manuscript on paper [northern Germany], 1501

**A fascinating and unique compilation of lives of saints (Cyriacus, Gall, Maur, Goar, Burchard) followed by Paul the Deacon's incomplete History of the Longobards, in a 1556 Ottheinrich binding.**

PROVENANCE:

(1) The first text is dated 1501 – the subsequent texts are all contemporaneous. The watermarks date from c.1500: the pot with a crown and quatrefoil is very similar to WILC 1963 and 50207, from Zwolle and Deventer c.1495-96. The script is German, and the Dutch paper suggests a northern German production. (2) OTTHEINRICH, ELECTOR PALATINE (1502-1559), one of the greatest bibliophiles and German collectors of the Renaissance: his binding, by Petrus Betz, dated 1556. (3) FREDERICK NORTH, 5TH EARL OF GUILFORD (1766-1827): his bookplate on inside upper cover. (4) SIR THOMAS PHILLIPPS (1792-1872): his no 11914. His sale, Sotheby's, 19 May 1913, lot 1116. (5) MAURICE BURRUS, no 834. Purchased at the 'Vente Hubner' in 1937.



CONTENT:

*Legenda de Sancto Cyriaco* ff.1-15v; blanks ff.16-17; WALAFRID STRABO (c.808-849), *Vita Sancti Galli*, ff.18-35; *Vita Sancti Mauri abbatis* ff.35-46; WANDALBERT VON PRÜM (c.813-c.870), *Vita Beati Goaris*, ff.46v-58; blank f.59; *Vita Sancti Burchardi episcopi Wormaciensis* ff.60-70; PAUL THE DEACON (c.720s-799), *Historia Longobardorum*, ff.71-114v.

The specific selection of these saints reflects a Germanic origin. The compilation is in an exceptional binding executed for Ottheinrich, Elector Palatine from 1556 (an identical binding is found on another Ottheinrich manuscript, Vatican Library, Cod. Pal. germ. 96).

PHYSICAL DESCRIPTION AND CONDITION:

250 x 207mm. 114 leaves, COMPLETE, modern foliation in pen followed here, 38 to 48 lines in two columns, ruled space: 182 x 123mm, rubrics and headings in red (occasional marginal spotting). In an OTTHEINRICH BINDING, dated 1556, calf over wooden boards gilt and blind-stamped by ?PETRUS BETZ: gilt central panel on upper cover with portrait of Ottheinrich and the gilt legend 'OTTHAINRICH VON G. G. PFALTZ / GRAVE BEY REIN DES HEILIGEN / RÖMISCHEN R. ERTZ. VND CHÜR / H. IN NIDERN VND OBER BEYERN' and his coat of arms, initials and motto on lower cover: 'O.H.P.' (Ottheinrich Pfalzgraf Churfürst) and 'M.D.Z.' (Mit der Zeit), brass cornerpieces and clasp (rebacked, lacking one clasp, lightly scuffed).

£9,000-12,000

\$13,000-17,000

€12,000-15,000

025

A CARTHUSIAN DEVOTIONAL COMPENDIUM, in Latin, decorated manuscript on paper [Strasbourg, second half 15th century]

**A personal devotional book, doubtless written by a Carthusian of Strasbourg for his own use and kept in the library after his death, still in its unusual original binding.**

PROVENANCE:

(1) THE CARTHUSIAN MONASTERY OF STRASBOURG: a partially erased inscription reads 'Hic libell(us) spe[ctat ad domum] mo(n)t(is) b(ea)te Marie virg(inis) ord(inis) car[thusiensis] p(ro) pe Argen[tinam]' (f.1r). Although the book was produced for personal use by a Carthusian monk, the presence of a spine-title demonstrates that it was later shelved among other books in a library; a late 16th-century catalogue of the Strasbourg Carthusian library includes a few entries that could refer to the present volume, e.g. no.279: 'De passione domini et alia varia' (Schmidt, *Zur Geschichte der ältesten Bibliotheken [...] zu Strassburg*, 1882, p.63). (2) MAURICE BURRUS, without his usual acquisition-note, but doubtless acquired locally.

CONTENT:

Extracts from the gospels for the liturgical hours of the day: 'Concordancia ewangelistarum. De passione domini. Appropinquante passionis tempore [...] ff.1r-15v; a series of devotional exercises for the liturgical hours from first compline, followed by matins to compline the next day, ff.16r-32v; near-contemporary added prayers on the Wounds of Christ, etc., ff.32v-34v; a long series of devotions headed 'Modus meditandi', the first being 'Memoriale passionis dominice', ff.35r-115v; 'Incipit tractatus de ligno vite editus a fratre Bonaventura [...] ff.120r-143r; short treatises on virtuous themes, the first on loving one's neighbour, 'Caritas ad proximi', including a 'Nota pro Carthusiensibus pulchra extracta ex Tractatu de quadripartito celle exercitu [i.e. of Adam of Dryburgh, d. c.1212] ipsius ordinis Carthusiensis', ff.144r-155v; the final flyleaf with several lines in German f.156v.

PHYSICAL DESCRIPTION AND CONDITION:

150 x 115mm, paper, i + 155 + i leaves, COMPLETE, mainly in gatherings of 12 leaves, some with added leaves and most with catchwords, with narrow strips of waste manuscript on vellum used as strengthening in the middle of each, written in several scripts, c.20 lines, ruled space: c.100x70mm (marginal staining, some edges frayed).

BINDING:

The volume retains its remarkable original binding: the paper textblock is protected by a double layer of vellum, the inner one formed of a document, dated 1399 at Ehrenbreitstein (where there was a Carthusian monastery), in the name of Werner von Falkenstein, archbishop of Trier, and the outer one blank but strengthened with another document also mentioning Trier; the spine is strengthened with a strip of thick leather, itself reinforced by four strips of leather for the sewing (worn and scuffed).

£3,000-5,000

\$4,300-7,100  
€3,700-6,200



26

GRADUAL FOR SELECT FEASTS, in Latin, decorated manuscript on vellum [Italy, perhaps Tuscany or Emilia Romagna, 15th century]

PROVENANCE:

(1) The name 'Dominicus' is written in the margin of a few leaves. (2) MAURICE BURRUS, no 371. Purchased from Lauria in 1936.

CONTENT:

Mass chant for the feast of the Ascension (5 May): 'Viri Galilei [...] f.1, and All Saints Day (1 November): 'In festo omnium sanctorum. Introitus. Gaudeamus omnes [...] f.4v; settings for the Kyrie, Gloria, Sanctus, and Agnus dei: 'In minoribus duplicibus' f.6, 'In honore beate Marie virginis' f.9, 'In dominici diebus' f.13, and 'In simplicibus solempnioribus' f.17v; the creed 'Credo in unum deum [...] f.21v; 'In agenda mortuorum. Requiem [...] f.26, ending imperfectly.

PHYSICAL DESCRIPTION AND CONDITION:

230 x 165mm, i + 40 + i leaves, collation irregular, 5 lines of text and music in square notation on a four-line stave, rastrum 18mm, decorated with LARGE PUZZLE INITIALS IN BLUE AND RED, large and small initials in one colour flourished in the other throughout (part of f.8 torn out, darkening and warping to some leaves). Bound in 18th(?)-century coloured fabric over pasteboards, each cover with a depiction of the Annunciation (somewhat worn).

£1,200-1,800

\$1,700-2,500  
€1,500-2,200





027

BOOK OF HOURS, use of Coutances, in French and Latin, illuminated manuscript on vellum [Normandy, Coutances, c.1490s]

**A charming Book of Hours from Coutances and a very handsome and polished example of the work of the Rouen illuminator Robert Boyvin, favoured artist of Cardinal Georges d'Amboise, Archbishop of Rouen.**

PROVENANCE:

(1) The style of illumination, the liturgical use of Coutances and the saints in the calendar (St Marcouf of Bayeux, St Gildard of Rouen and St Romain of Rouen) indicate the manuscript's production in Normandy. The verse prayer to St James (not in Leroquais, but appearing in a manuscript from Avranches, described in *Revue de l'Avranchin et du pays de Granville*, 33, 1946, p.309) and the suffrage to St Veronica may have indicated the original owner's devotion to these saints. (2) WILLIAM HARCOURT HOOPER (1834–1912), British artist, engraver and printmaker: his book plate. (3) MAURICE BURRUS, no 14.

CONTENT:

Calendar ff.1–12; Hours of the Virgin, use of Coutances, with short hours of the Cross and of the Holy Spirit intermixed, ff.13–71; Seven Penitential Psalms and Litany ff.72–91v; *O intemerata* ff.92–94v; blank f.95; Office of the Dead, use of Coutances, ff.96–129v; Prayer to St James, in verse, ff.130–134; Gospel extract ff.134v–135; Suffrage to St Veronica f.135v.

ILLUMINATION:

Robert Boyvin, whose career is documented between 1487 and 1535–6, was a prolific and accomplished artist working in northern France at the turn of the 16th century. He was deeply indebted to the style of the Master of the Échevinage de Rouen, whose models and compositions he adapted and developed. More than fifty manuscripts, mostly Books of Hours, have been attributed to him (see I. Delauney, 'Le manuscrit enluminé à Rouen au temps du cardinal Georges d'Amboise: l'œuvre de Robert Boyvin et de Jean Serpin', *Annales de Normandie*, 3, 1995, pp.211–244). Boyvin's is a distinctive style: his figures have long, triangular noses; the men have narrow, tapering chins and the women a soft, pale and smooth complexion. The subjects of the large miniatures are as follows: Annunciation f.13; David in prayer f.72; Job on the dungheap f.96. The historiated initials are on ff. 38, 39, 44v, 48, 52, 56, 63 and 92; the illuminated initials with borders are on ff.25v and 130.

PHYSICAL DESCRIPTION AND CONDITION:

170 x 130mm. 135 leaves: 112, 29 (of 8, i an inserted singleton), 38, 47 (of 8, lacking viii), 5–68, 74, 88, 97 (of 8, viii a cancelled blank), 10–178, modern foliation in pencil 1–135 followed here, catchwords survive, 13 lines, ruled space: 99 x 73mm. Illuminated initials throughout, two within full borders, THREE LARGE MINIATURES and EIGHT HISTORIATED INITIALS within full borders (lacking one leaf after f.36, else complete, margins of ff.13–15 repaired, occasional marginal staining). 19th-century calf gilt partially preserving 17th-century covers with gilt central panels (rubbed and scuffed).

£16,000–22,000

\$23,000–31,000  
€20,000–27,000

628

A CARTULARY OF NOTARISED DOCUMENTS, 1385-1461, in Latin, manuscript on vellum [Piacenza, second half 15th century]

**A fascinating snapshot of the medieval legal transactions and machinations of the city of Piacenza in the 14th and 15th centuries.**

PROVENANCE:

(1) The notaries in the cartulary are all from Piacenza, and the script dates to the second half of the 15th century. (2) MAURICE BURRUS, no 175. Purchased from Lauria in 1937.

CONTENT:

Around twenty notarised documents, including wills (e.g. of Thodeschina, wife of Laurentius de Bacchus, ff.1-2, dated 1413, with various provisions including granting of powers of attorney and distribution of properties), and monetary transactions (e.g. involving a certain Conradus de Armano, ff.32-34, dated 1459), dating from 1385-1461 (more than half from the 1420s and a number mentioning members of the prominent Confalonieri family of Piacenza, including Bernabò and Filippo), ff.1-39v.

PHYSICAL CONDITION AND DESCRIPTION:

265 x 183mm. i + 39 + i, COMPLETE, ruled space: 182 x 130mm. Written in at least 5 different 15th-century notarial hands (some staining, especially to opening and closing leaves, occasional natural flaws to the vellum). TWELFTH-CENTURY PASTEDOWNS, reused from a Missal. 19th-century silver binding with central panels depicting Christ in Majesty and the Crucifixion, over red velvet.

£3,000-5,000

\$4,300-7,100  
€3,700-6,200



629

CARTA DE FORAL OF SÃO MARTINHO, issued by Manuel I of Portugal (1469-1521), in Portuguese, decorated manuscript on vellum, Lisbon, 2 June 1515.

**A smart foral document in its original binding for São Martinho and further territories in northern Portugal.**

PROVENANCE:

(1) The manuscript is localised and dated Lisbon, 2 June 1515. (2) A 19th-century Portuguese inscription on a flyleaf offers notes on the manuscript and its preservation. (3) MAURICE BURRUS, no 833.

CONTENT:

One of the 596 charters granted as part of King Manuel I's overarching administrative reforms following the Christian Reconquest of the Iberian Peninsula. Spanning from 1495 to 1520, these saw the formal establishment of the municipalities of Portugal, with the constituent towns and parishes coming directly under the control of the Crown rather than the feudal lords, and their existence, duties and privileges – commercial or otherwise – confirmed by the monarch. The present manuscript lists these for São Martinho and further territories.

PHYSICAL DESCRIPTION AND CONDITION:

270 x 210mm. ii + 76 + ii, apparently COMPLETE. 25 lines, ruled space: 185 x 120mm. 16th-18th century marginal annotations and manicules. DECORATED TITLE-PAGE (f.5) with the royal arms flanked by two armillary spheres, red and blue initial letters throughout (rubbing and fading to the title-page, some marginal staining). Original stamped calf over boards, metal ornaments, clasps (upper board a little loose at spine).

£4,000-6,000

\$5,700-8,500  
€5,000-7,400





630

BOOK OF HOURS, use of Paris, in Latin and French, illuminated manuscript on vellum [Paris, c.1490 and third decade of the 16th century]

**These accomplished and iconographically-rich Parisian workshop Hours from the early 16th century are notably elevated here by an exquisite inserted miniature in the hand of the Master of Jacques de Besançon (fl. 1480-1500).**

PROVENANCE:

(1) Apparently produced in Paris, as suggested by the liturgical use, the choice of saints for the suffrages and calendar (St Geneviève appears in the suffrages, as patron saint of the city), and the style of the illumination. (2) LUCIEN GOUGY, antiquarian bookseller; his sale, pt. I, 3 April 1934, lot 9. (3) MAURICE BURRUS, no 18. Purchased from Vénot, Lyon, in 1934.

CONTENT:

Calendar ff.1-6; Gospel extracts and Passion readings ff.7-23v; mixed Hours: of the Virgin, the Cross, and the Holy Spirit ff.24-92v (lacking compline from the hours of the Virgin); Penitential psalms ff.93-106; Litany ff.106v-110; Office of the Dead ff.110v-143; Suffrages ff.144-165.

ILLUMINATION:

The Crucifixion miniature painted by the Master of Jacques de Besançon (see lot 22) represents an important addition to the Master's known oeuvre, to be seen alongside two of his renderings of the same subject: in a 1492 missal held in Paris at the Bibliothèque Mazarine (ms. 412) and on a single leaf now held in Prague (Národní galerie, K. 36879), originally part of another missal – smaller, less rich and perhaps slightly earlier – illuminated by the Master (Paris, Bib. Maz., ms. 410; see F. Avril and N. Reynaud, *Les manuscrits à peintures en France, 1440-1520*, 1995, pp.259-261 for discussion of these works). To note the formal variations in this trilogy is to observe the Master's own process of experimentation and self-improvement: here, the head of one of the thieves is thrown back in agony, elsewhere it hangs down. The smaller format of our Hours necessitates the omission of the six passion scenes that surround the miniatures in Paris and Prague, but the figure of Mary Magdalene has been transported from those borders to the foot of the cross in the present miniature. This miniature has been inserted into a vibrant Book of Hours, painted in the third decade of the 16th century, featuring a notably broad programme of illumination: in particular, the unusual inclusion of a fully-illustrated Long Hours of the Holy Spirit has allowed for an innovative cycle of illumination, including the various appearances of the resurrected Christ and the supper at Emmaus.



tuos subsidie pias et beate ma-  
rie semper virgine patricie  
confidentes a amicitie hostibus  
**G**redde secunde. *Alia oratio*  
Ecclesiam tuam qe dñe  
benignis illustra de beato  
hannne apostoli cui et eam  
geliste illuminata doctrinis  
ad dona perveniat sempiter-  
na per xpm dñm nrm. *an.*  
**A**dmona de beata maria vir-  
gine

Sue maducorum  
meum intende  
Domine ad adiu-

At least two hands can be identified, working in the style of the Parisian court painter Etienne Collault (fl. 1523-1541), whose richly contrasting palette and muscular figures crisply delineated in liquid gold or black attracted the patronage of French royalty and the court. The miniatures are of comparable quality to a Book of Hours illuminated by the Master himself, sold at Christie's, 15 July 2015, lot 34.

The subject of the large miniatures are as follows: John on Patmos f.7; St Luke f.8v; St Matthew f.10; St Mark f.11v; Agony in the garden f.12v; Arrest of Christ f.16v; Annunciation f.24; Visitation f.41v; Betrayal of Christ f.50; Harrowing of Hell f.53; Nativity f.54v; Christ before Pilate f.59; Resurrection f.60v; Annunciation to the shepherds f.61v; Flagellation f.65; Christ appears to Mary f.66v; Adoration of the magi f.67v; Christ carrying the cross f.71; Christ appears to Mary Magdalene f.72v; Presentation in the temple f.73v; Crucifixion f.77; Supper at Emmaus f.78v; Flight into Egypt f.79v; Deposition f.84v; Doubting Thomas f.86; Entombment f.90; Pentecost f.91v; Bathsheba at her bath f.93; Job on the dung heap f.110v.

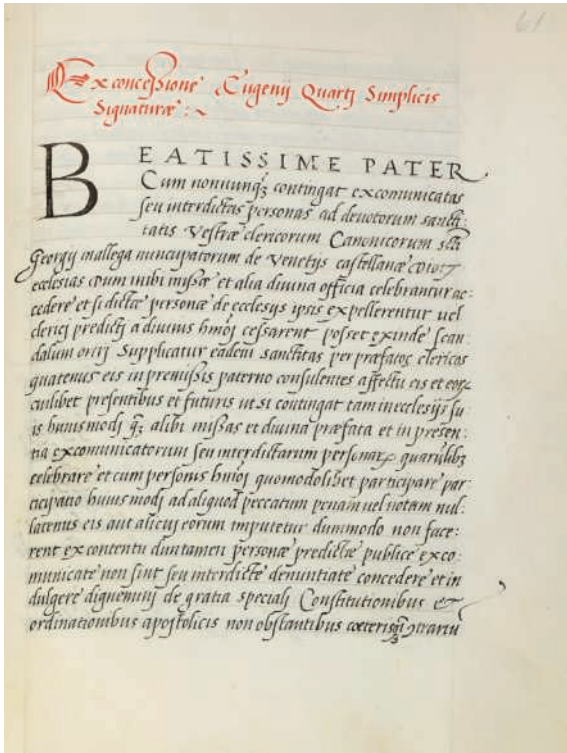
The suffrages contain a further 37 small miniatures, measuring 45 x 40mm, on ff.144, 144v, 145, 145v, 146, 146v, 147, 147v, 148, 148v, 149, 149v, 150, 150v, 151, 151v, 152, 153, 154v, 155, 155v, 156, 156v, 157, 157v, 158, 158v, 159, 159v, 160, 162, 162v, 163, 163v, 164, 164v, 165.

PHYSICAL DESCRIPTION AND CONDITION:

176 x 116mm. iii + 165 + iv. Bound too tightly to collate: apparently lacking compline from the hours of the Virgin, else complete. 20 lines, ruled space: 100 x 65mm. TWENTY-NINE LARGE MINIATURES, 28 of these in architectural frames, one with a full panel border, illuminated initials throughout (small losses to the white pigment of the Crucifixion miniature, elsewhere very occasional instances of rubbing to the miniatures, light marginal wear). 18th-century red gilt morocco (scuffed at edges and with wear to the spine).

£35,000-60,000

\$50,000-85,000  
€44,000-74,000



31

031

INSTITUTES OF THE CONGREGATION OF SECULAR CANONS OF SAN GIORGIO IN ALGA, VENICE, in Latin, manuscript on vellum [northern Italy, 16th century, c.1539]

**The Congregation of Canons Regular of San Giorgio in Alga (St George in the Seaweed), in the Venetian lagoon, became popular in the 15th century and was influential in the monastic reform movement of the 15th and 16th centuries in Italy, which derived from the Devotio moderna of the Netherlands. This manuscript is a collection of their regulations and privileges from their foundation to the 1530s, updated in 1540.**

PROVENANCE:

(1) Written doubtless for a church belonging to the Congregation of San Giorgio in Alga, perhaps SAN PIETRO IN OLIVETO, Brescia, which belonged to the Congregation from 1437 until 1668, and whose ownership inscription dated 1806 is on the pastedown. (2) MAURICE BURRUS, no 47. Purchased from Lauria.

CONTENT:

*Institutio et confirmatio erectionis canonicorum congregationis sancti Georgii in Alga*, ff.1-60; *Ex concessione Eugenii quarti* [d.1447] [- Pauli III, d.1549] *simplicis signaturae*, the last document dated 1538, ff.61-65; a document dated 1537 and two added documents dated 1540, ff.67r-78v; table of contents with chapter and folio numbers, ff.81-91v.

PHYSICAL DESCRIPTION AND CONDITION:

245 x 185mm, i+95+i leaves, ff.60v, 65v-66v, 79r-80v, 92r-95v ruled, otherwise blank, COMPLETE, some blanks cancelled, ruled space: 180 x 125mm. Spaces left for decorated initials (slight water damage to first leaf). Mid-16th-century Italian binding of dark brown calf, each cover extensively gilt with panels, fleurons, and a central blank shield, the spine blind-tooled; traces of four clasps (light scuffing).

£1,500-2,500

\$2,200-3,500  
€1,900-3,100



32

032

CARTA EXECUTORIA of Pedro de Balbuena, issued by Philip II of Spain, in Spanish, illuminated manuscript on vellum, Valladolid, 7 January 1576

**A fine example of a carta executoria, confirming, at his request, the status of Hidalguia of Pedro de Balbuena, resident of Miranda del Castañar, exempting him from paying any future tributes to the King and demanding to have returned to him any tributes, endowments or seizures that might have been taken earlier.**

PROVENANCE:

(1) PEDRO DE BALBUENA, of Miranda del Castañar. Perhaps the same Pedro de Balbuena who was governor of Argamasilla de Calatrava in the 16th century. (2) MAURICE BURRUS, no 816. Purchased from Lauria in 1936.

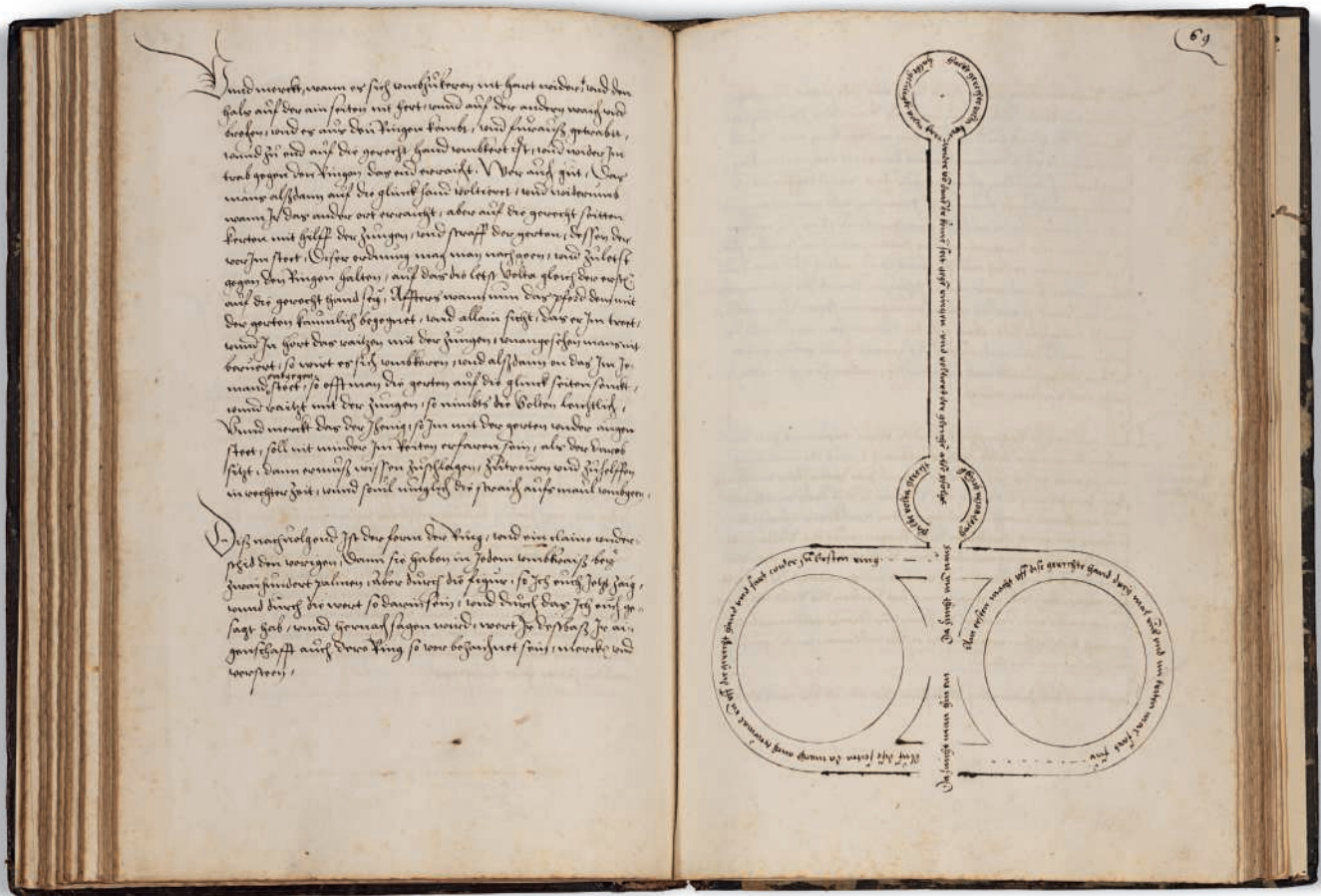
PHYSICAL DESCRIPTION AND CONDITION:

310 x 220mm. i + 38 + ii leaves, COMPLETE. 36 lines, ruled space: 200 x 122mm. ONE FULL-PAGE MINIATURE depicting Pedro de Balbuena and his family in prayer before the Virgin, above Pedro de Balbuena's coat of arms, f.1v, and ONE PANEL MINIATURE depicting Philip II, measuring 90 x 75mm, f.37v, both miniatures with full borders (some marginal darkening and wear). Red velvet, embroidered arms headed 'O.P.Æ.'

£2,500-3,500

\$3,600-4,900  
€3,100-4,300





033

Joseph Hoehstetter (trans.), FEDERICO GRISONE (fl. 1532–1550). *Fridrichen Grisonis; Neapolitanischen Edelmans Ordnungen zum Reittern*, illustrated manuscript on paper [Germany (?Augsburg), second half 16th century (perhaps c.1570)]

**An early translation into German, hitherto-unrecorded, of the Neapolitan nobleman and riding master Federico Grisone's famous 1550 treatise on dressage and horsemanship, *Gli ordini di cavalcare*, in a fine contemporary binding.**

PROVENANCE:

(1) The script is consistent with a late 16th-century German production, though the watermark of the paper (a six-pointed star within a circle, beneath another star motif) has not been localised. (2) The inscription on f.1 reads 'Sum ex libris Leonhardi Palleri', possibly LEONHARD PALLER, citizen of Augsburg, whose marriage is recorded there in 1598. (3) MAURICE BURRUS, no 823. Purchased from Gumuchian, 1934.

CONTENT:

Introduction f.1; contents ff.2–6; blank f.7; glossary of terms ff.8v–9; *Fridrichen Grisonis; Neapolitanischen Edelmans Ordnungen zum Reittern* ff.10–112.

The first translation into the German of 1566 by two Augsburg stable-masters, Veit Tuftt and Johann Fröhlich, was deemed incomprehensible and superseded by the 1570 edition of Johann Fayer, who references his friendship with the present author, one Joseph Hoehstetter, in a later work (see Pia F. Cuneo, 'Hippology and Horsemanship in Early Modern Germany' in K. Enekel and P. Smith (eds.), *Early Modern Zoology* (Leiden, 2007), pp. 345–6): it is possible that the two worked simultaneously on the translation of Grisone.

Two illustrations of Grisone's *tomii*, training exercises in movement for the horses, are found on ff. 53 and 78.

PHYSICAL DESCRIPTION AND CONDITION:

325 x 230mm. i + 112 + i, apparently COMPLETE, c.29 lines, ruled space: 230 x 150mm. MID 16TH-CENTURY NORTH-ITALIAN DARK BROWN GOATSKIN TOOLED IN GILT AND BLIND, sides elaborately decorated with outline foliate and floral tools within an arabesque roll-border and blind multi-fillet frame, spine with alternating single and double bands tooled with single fillet or cross-hatching, compartments tooled in blind, edges gilt and gauffered to a knotwork design, old paper label in upper compartment.

£10,000–15,000

\$15,000–21,000

€13,000–18,000



Musculus cuniculo sic similes, quo munitis praefectis, de qua  
 appellat, quasi musculus, vel munitis, ut inquit Vegetius Renatus  
 a munitis belis nomen sui videntur. Nam quomodo munitis ille quom  
 munitis sint, tamen balneis adhibentur ad munitis, ut inquit Vegetius  
 hinc, ita isti quom sint munitis balneis, vel capitea tunc  
 maque adhibentur munitis parvis, ut inquit Vegetius  
 munitis autem appellat, antiquitas, Machinas munitis, munitis  
 portatib, balneis, munitis, munitis, munitis, munitis, munitis  
 munitis, munitis, munitis, munitis, munitis, munitis, munitis.



634

VALTURIUS, Robertus (1413–1484), *De re militari*, illustrated manuscript on paper [northern Italy, c.1590s]

**A striking 16th-century illustrated manuscript of one of the most important books on military technology: Roberto Valturio's *De re militari*.**

PROVENANCE:

(1) The cursive script is late 16th-century, as is the (German) paper stock: the watermark with the fleur-de-lis and fish, localisable to Strasbourg, matches Piccard 13, Abtlg. 1, Nr. 595 and dates from 1592. (2) ?19th-century sticker on spine, 'No 105'. (3) MAURICE BURRUS, no 112. Purchased from Maggs in 1940.

CONTENT:

Table, *Elenchus et index rerum militari[um]*, ff.1–6; Preface to Sigismundus Pandolphus [Malatesta] ff.7–12; *De re militari*, beginning 'Qu[or]um itaq[ue] inter o[mn]es priscae auctoritatis viros' ff.12–387; Marcus Riminensis, poem addressed to Robertus Valturius, beginning: 'Valturri nostrae princeps cultissime linguae', ff.387v–388.

Valturio wrote his treatise on warcraft while serving as engineer to Sigismondo Pandolfo Malatesta of Rimini (to whom the work is dedicated), and it swiftly became a primary handbook for Renaissance princes and military leaders: Leonardo da Vinci made use of it while acting as chief engineer to Cesare Borgia. The illustrations depict a stunning variety of military equipment ranging from catapults and battering-rams to revolving gun turrets and even a prototype submarine.



ILLUSTRATION:

The original illustrations for Valturio's 1472 edition – 'the first true Italian book illustrations' are usually ascribed to Matteo de' Pasti, a medallist and illuminator also in the service of Sigismondo Pandolfo. The illustrations in the present manuscript – both in order and composition – closely follow those of the 1472 edition (with the exception of the flags on ff.289v-291v, here with some creative additions such as a centaur and battling knights). But the use of a flamboyant and bright palette and more detailed definition of each individual scene distinguish them from their printed counterparts.

The illustrations are on ff.44v, 152, 152v, 347v, 248, 249, 249v, 250v, 251, 253, 253v, 254, 255, 255v, 256, 256v, 257, 257v, 258, 258v, 259, 259v, 260, 260v, 261, 261v, 262, 262v, 263, 263v, 264, 264v, 265, 265v, 266, 266v, 267, 267v, 268, 268v, 269, 269v, 270, 270v, 272, 272v, 273v, 275, 275v, 276, 276v, 277, 278, 278v, 279, 279v, 280, 280v, 281v, 282, 282v, 283v, 284, 284v, 285, 285v, 286, 288v, 289v, 290v, 291, 291v, 303, 304, 312, 314, 314v, 315, 315v, 316, 316v, 317, 317v, 318v, 319, 319v, 320v.

For the 1472 edition see HC \*15847; BMC VII, 948 (IB. 30705-6); BSB-Ink V-52; Goff V-88; GW M49412; IGI 10114; Klebs 1014.1; PMM 10; Stillwell *Awakening*, 897; Sander 7481; Schaefer 346.

PHYSICAL DESCRIPTION AND CONDITION:

380 x 252mm. 388 leaves, COMPLETE, catchwords survive, 28 lines, ruled space 320 x 180mm. EIGHTY-SEVEN ILLUSTRATIONS, many of which full-page (occasional marginal staining and offsetting of text). Contemporary limp vellum blind-stamped binding (slightly stained and warped).

£30,000-50,000

\$43,000-71,000

€37,000-62,000



035

DOCTORATE OF THEOLOGY, granted to Ludovicus Puggiolus by the University of Bologna, in Latin, with notarial stamp and signature, illuminated manuscript on vellum, Bologna, 14 June 1623

**An attractive doctoral diploma manuscript produced in Bologna for Ludovicus Puggiolus, one of Bologna's Fratres Cruciferi and so probably a resident of the Order's chief house, Santa Maria di Morella, before its suppression in 1656.**

PROVENANCE:

MAURICE BURRUS, no 461. Purchased from Lauria in 1935.

PHYSICAL DESCRIPTION:

235 x 170mm. 9 + i, COMPLETE. 16 lines, ruled space: 180 x 120mm. ONE MINIATURE depicting the Virgin and Child (f.1v) facing a title-page with a large initial 'G' in liquid gold, gold capitals throughout (small hole at the base of all leaves). Contemporary red morocco gilt, silk ties.

£1,000-1,500

\$1,500-2,100

€1,300-1,800



036

DOCTORATE OF PHILOSOPHY AND MEDICINE, granted to Bernadinus Honoratus by the University of Padua, in Latin, with notarial and scribal signatures, illuminated manuscript on vellum, Padua, 9 June 1606

PROVENANCE:

MAURICE BURRUS, no 906. Purchased from Lauria in 1935.

PHYSICAL DESCRIPTION:

233 x 160mm. i + 6 + i, COMPLETE. 19 lines, ruled space: 170 x 130mm. DECORATED TITLE-PAGE with a foliate panel border, gold initials throughout (slight darkening to the title-page). Contemporary calf gilt.

£400-600

\$570-850

€500-740

037

DOCTORATE OF LAW, granted to Marcus Marchianus Vicentinus, Abbot (signed 'M. Marchianus Abas. Vins. ?') by the University of Padua, in Latin, illuminated manuscript on vellum, Padua, 24 March 1654

**A very fine example of the illuminated doctoral diplomas produced for alumni of the University of Padua, made in Padua itself for Marcus Marchianus Vicentinus.**

Another decorative diploma belonging to Marcus Marchianus is now held in Kansas (University of Kansas, Clendening 1020F).

PROVENANCE:

MAURICE BURRUS, no 42. Purchased from Lauria in 1938.

PHYSICAL DESCRIPTION:

230 x 170mm. iv + 6 + iv, COMPLETE. 23 lines, ruled space: 140 x 85mm. Every page with full inhabited floral panel borders, TWO FRONTISPIECE MINIATURES comprising a portrait of Marcus Marchianus Vicentinus (f.1v) and an allegorical representation of an open gate (f.2), gold capitals throughout (occasional smudging). Contemporary ochre silk, two silk and gold-thread pendants.

£1,500-2,500

\$2,200-3,500

€1,900-3,100



638

*Abrégé de la généalogie des Dieux, de leurs faits, et de leurs amours*, in French, manuscript on paper [France], 1709

An ‘amusement’, as described by its author, cataloguing in abridged form the lives and stories associated with the Gods and heroes of Greek and Roman mythology, from Saturn to Orestes, Venus to Proserpina, the Penates to the Nymphs.

CONTENT:

*Abrégé de la généalogie des Dieux* ff.1-285; *Table des Chapitres* ff.285v-287v; blanks ff.288-291.

PROVENANCE:

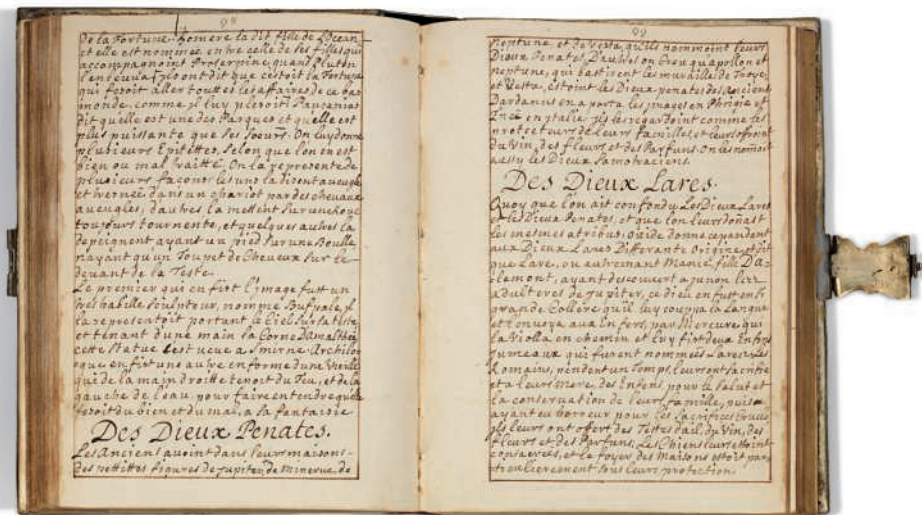
(1) Dated 1709 on f.3. (2) 18th-century inscription on f.289: ‘Escrit et renvoyé à M. D[...]ba[...] son ordonnance de 3000 livres le 14 mars 1714’. (3) F. MASSOY, autograph ex libris, ‘3e sans culottide An LXXVII’. (4) MAURICE BURRUS, no 184. Purchased from Lauria in 1937.

PHYSICAL DESCRIPTION AND CONDITION :

151 x 115mm. iv + 154 + iv, COMPLETE, pagination 1-291, c.30 lines of text (occasional marginal staining and spotting). 19th-century French silver binding with central panels depicting the Baptism and the Temptation of Christ, over red velvet, with clasp.

£500-800

\$710-1,100  
€620-980



639

HOUSE OF LORDS. *Remembrances for Order and Decency to be kept in the upper House of Parliament by the Lords when his Majesty is not there*, manuscript on paper [England, first half of the 18th century, after 1727]

Dating from the second decade of the seventeenth century to 1727, the remembrances offer an early iteration of the Parliamentary protocol, Standing Orders of the House of Lords relating to Public Business.

PROVENANCE:

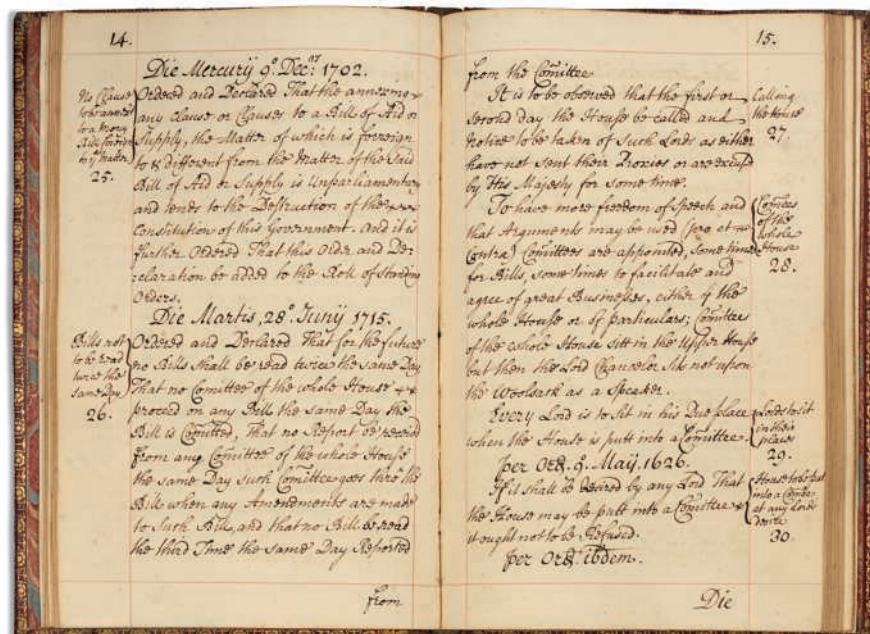
MAURICE BURRUS, no 674. Purchased from Lauria in 1939.

PHYSICAL DESCRIPTION AND CONDITION:

185 x 120mm. viii + 41 leaves. 18th-century red morocco embossed with the Royal arms, gilt edges.

£250-350

\$360-490  
€310-430



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

### B REGISTERING TO BID

#### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

#### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

#### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

#### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

##### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

##### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

##### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S REALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT\_london@christies.com, fax: +44 (0)20 3219 6076).

### 3 ARTIST'S REALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol **λ** next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

**Royalty for the portion of the hammer price**  
(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro. We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

- is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- has the right to transfer ownership of the lot to the buyer without any restrictions or claims by

anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our **'authenticity warranty'**). If, within five years of the date of the auction, you satisfy us that your lot is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the catalogue description (the **'Heading'**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's catalogue description or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full catalogue description before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
  - the absence of blanks, half titles, tissue guards

or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;

(iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is

a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
  - (i) we will charge you storage costs from that date,
  - (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
  - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
  - (iv) the storage terms shall apply.
  - (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).
- (b) **Lots made of protected species**

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

- (c) **US import ban on African elephant ivory**  
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.
- (d) **Lots containing material that originates from Burma (Myanmar)**

**Lots** which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol  $\Psi$  in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

- (e) **Lots of Iranian origin**  
Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

- (g) **Jewellery over 50 years old**  
Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

- (h) **Watches**
  - (i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

### I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

- (ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRTISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.



## VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

### VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
∅	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

### VAT refunds: what can I reclaim?

If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦  
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△  
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆  
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ  
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•  
**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~  
**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ  
**Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, \*, Ω, α, #, ‡  
See VAT Symbols and Explanation.

■  
See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

#### ◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

#### ◦◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

### BOOKS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defect stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting completeness of text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to lots sold without printed estimates or described in the catalogue as sold not subject to return.

Buyers are advised to clear their lots within ten days of the sale or storage charges will be incurred.

Please note the Conditions of Sale printed at the end of this catalogue.

# STORAGE AND COLLECTION

## STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP  
 Telephone: +44 (0)800 988 6100  
 Email: [collections@cadogantate.com](mailto:collections@cadogantate.com).  
 While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale. To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

## SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0)20 7389 2712 or [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

## PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

## POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

## BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

## EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

**Christie's Fine Art Storage Services (CFASS)** also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit [www.cfass.com](http://www.cfass.com) for charges and other details.

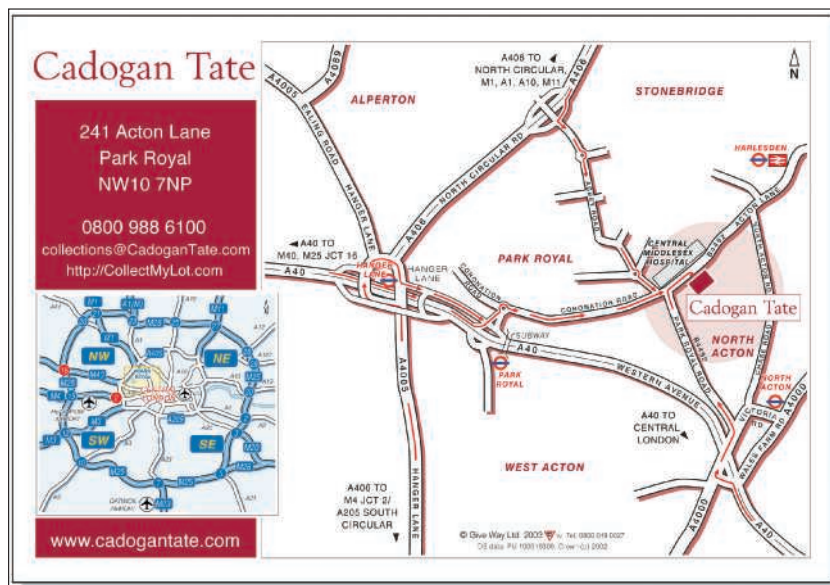
## TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- a) the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- b) VAT which will be applied at the current rate



CADOGAN TATE LTD'S WAREHOUSE  
 241 Acton Lane,  
 Park Royal,  
 London NW10 7NP  
 Telephone: +44 (0)800 988 6100  
 Email: [collections@cadogantate.com](mailto:collections@cadogantate.com)

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

**ARGENTINA**  
**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

**AUSTRALIA**  
**SYDNEY**  
+61 (0)2 9326 1422  
Roman Sulich

**AUSTRIA**  
**VIENNA**  
+43 (0)1 533 881214  
Angela Bailou

**BELGIUM**  
**BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

**BERMUDA**  
**BERMUDA**  
+1 401 849 9222  
Betsy Ray

**BRAZIL**  
**RIO DE JANEIRO**  
+5521 2223 6553  
Candida Sodre

**SÃO PAULO**  
+5511 3061 2576  
Nathalie Lenci

**CANADA**  
**TORONTO**  
+1 416 960 2063  
Brett Sherlock

**CHILE**  
**SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff  
de Lira

**COLOMBIA**  
**BOGOTA**  
+571 635 54 00  
Juanita Madrinan

**DENMARK**  
**COPENHAGEN**  
+45 3962 2377  
Birgitta Hillingsø  
(Consultant)

+45 2612 0092  
Rikke Juul Brandt  
(Consultant)

**FINLAND AND  
THE BALTIC STATES**  
**HELSINKI**  
+358 40 5837945  
Barbro Schauman (Consultant)

**FRANCE**  
**BRITTANY AND  
THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory  
(Consultant)

**GREATER  
EASTERN FRANCE**  
+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

**NORD-PAS DE CALAIS**  
+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

**•PARIS**  
+33 (0)1 40 76 85 85

**POITOU-CHARENTE  
AQUITAINE**  
+33 (0)5 36 81 65 47  
Marie-Cécile Moueix

**PROVENCE -  
ALPES CÔTE D'AZUR**  
+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

**RHÔNE ALPES**  
+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

**GERMANY**  
**DÜSSELDORF**  
+49 (0)21 14 91 59 352  
Arno Verkade

**FRANKFURT**  
+49 (0)173 317 3975  
Anja Schaller (Consultant)

**HAMBURG**  
+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

**MUNICH**  
+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

**STUTTGART**  
+49 (0)71 12 26 96 99  
Eva Susanne  
Schweizer

**INDIA**  
**•MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

**DELHI**  
+91 (0)11 6609 1170  
Sanjay Sharma

**INDONESIA**  
**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

**ISRAEL**  
**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

**ITALY**  
**•MILAN**  
+39 02 303 2831

**ROME**  
+39 06 686 3333  
Marina Cicogna

**NORTH ITALY**  
+39 348 3131 021  
Paola Gradi  
(Consultant)

**TURIN**  
+39 347 2211 541  
Chiara Massimello  
(Consultant)

**VENICE**  
+39 041 277 0086  
Bianca Arrivabene Valenti Gonzaga  
(Consultant)

**BOLOGNA**  
+39 051 265 154  
Benedetta Possati Vittori Venenti  
(Consultant)

**GENOA**  
+39 010 245 3747  
Rachele Guicciardi (Consultant)

**FLORENCE**  
+39 055 219 012  
Alessandra Niccolini di Camugliano  
(Consultant)

**CENTRAL &  
SOUTHERN ITALY**  
+39 348 520 2974  
Alessandra Allaria (Consultant)

**JAPAN**  
**TOKYO**  
+81 (0)3 6267 1766  
Chie Banta

**MALAYSIA**  
**KUALA LUMPUR**  
+60 3 6207 9230  
Lim Meng Hong

**MEXICO**  
**MEXICO CITY**  
+52 55 5281 5546  
Gabriela Lobo

**MONACO**  
+377 97 97 11 00  
Nancy Dotta

**THE NETHERLANDS**  
**•AMSTERDAM**  
+31 (0)20 57 55 255

**NORWAY**  
**OSLO**  
+47 975 800 78  
Katinka Traaseth  
(Consultant)

**PEOPLES REPUBLIC  
OF CHINA**  
**BEIJING**  
+86 (0)10 8572 7900  
Jinqing Cai

**•HONG KONG**  
+852 2760 1766

**•SHANGHAI**  
+86 (0)21 6355 1766  
Gwenn Delamaire

**PORTUGAL**  
**LISBON**  
+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

**RUSSIA**  
**MOSCOW**  
+7 495 937 6364  
+44 20 7389 2318  
Katya Vinokurova

**SINGAPORE**  
**SINGAPORE**  
+65 6735 1766  
Wen Li Tang

**SOUTH AFRICA**  
**CAPE TOWN**  
+27 (21) 761 2676  
Juliet Lomberg  
(Independent Consultant)

**DURBAN &  
JOHANNESBURG**  
+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent Consultant)

**WESTERN CAPE**  
+27 (44) 533 5178  
Annabelle Conyngham  
(Independent Consultant)

**SOUTH KOREA**  
**SEOUL**  
+82 2 720 5266  
Hye-Kyung Bae

**SPAIN**  
**BARCELONA**  
+34 (0)93 487 8259  
Carmen Schjaer

**MADRID**  
+34 (0)91 532 6626  
Juan Varez  
Dalia Padilla

**SWEDEN**  
**STOCKHOLM**  
+46 (0)73 645 2891  
Claire Ahman (Consultant)

+46 (0)70 9369 201  
Louise Dyhlén (Consultant)

**SWITZERLAND**  
**•GENEVA**  
+41 (0)22 319 1766  
Eveline de Proyart

**•ZURICH**  
+41 (0)44 268 1010  
Dr. Bertold Mueller

**TAIWAN**  
**TAIPEI**  
+886 2 2736 3356  
Ada Ong

**THAILAND**  
**BANGKOK**  
+66 (0)2 652 1097  
Yaovane Nirandara  
Punchalee Phenjati

**TURKEY**  
**ISTANBUL**  
+90 (532) 558 7514  
Eda Kehale Arguin  
(Consultant)

**UNITED ARAB EMIRATES**  
**•DUBAI**  
+971 (0)4 425 5647

**UNITED KINGDOM**  
**•LONDON,  
KING STREET**  
+44 (0)20 7839 9060

**•LONDON,  
SOUTH KENSINGTON**  
+44 (0)20 7930 6074

**NORTH AND NORTHEAST**  
+44 (0)20 3219 6010  
Thomas Scott

**NORTHWEST  
AND WALES**  
+44 (0)20 7752 3033  
Jane Blood

**SOUTH**  
+44 (0)1730 814 300  
Mark Wrey

**SCOTLAND**  
+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau  
David Bowes-Lyon (Consultant)

**ISLE OF MAN**  
+44 (0)20 7389 2032

**CHANNEL ISLANDS**  
+44 (0)20 7389 2032

**IRELAND**  
+353 (0)87 638 0996  
Christine Ryall (Consultant)

**UNITED STATES**  
**BOSTON**  
+1 617 536 6000  
Elizabeth M. Chapin

**CHICAGO**  
+1 312 787 2765  
Lisa Cavanaugh

**DALLAS**  
+1 214 599 0735  
Capera Ryan

**HOUSTON**  
+1 713 802 0191  
Jessica Phifer

**LOS ANGELES**  
+1 310 385 2600

**MIAMI**  
+1 305 445 1487  
Jessica Katz

**NEWPORT**  
+1 401 849 9222  
Betsy D. Ray

**•NEW YORK**  
+1 212 636 2000

**PALM BEACH**  
+1 561 833 6952  
Maura Smith

**PHILADELPHIA**  
+1 610 520 1590  
Christie Lebano

**SAN FRANCISCO**  
+1 415 982 0982  
Ellanor Notides

## AUCTION SERVICES

**CORPORATE COLLECTIONS**  
Tel: +44 (0)20 7389 2548  
Email: norchard@christies.com

**FINANCIAL SERVICES**  
Tel: +44 (0)20 7389 2624  
Fax: +44 (0)20 7389 2204

**HERITAGE AND TAXATION**  
Tel: +44 (0)20 7389 2101  
Fax: +44 (0)20 7389 2300  
Email: rcornett@christies.com

**PRIVATE COLLECTIONS  
AND COUNTRY HOUSE  
SALES**  
Tel: +44 (0)20 7389 2343  
Fax: +44 (0)20 7389 2225  
Email: awaters@christies.com

**MUSEUM SERVICES, UK**  
Tel: +44 (0)20 7389 2570  
Email: hlindsay@christies.com

**PRIVATE SALES**  
US: +1 212 636 2034  
Fax: +1 212 636 2035

**VALUATIONS**  
Tel: +44 (0)20 7389 2464  
Fax: +44 (0)20 7389 2038  
Email: mwrey@christies.com

## OTHER SERVICES

**CHRISTIE'S EDUCATION**

**LONDON**  
Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: london@christies.edu

**NEW YORK**  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: newyork@christies.edu

**HONG KONG**  
Tel: +852 2978 6747  
Fax: +852 2525 3856  
Email: hongkong@christies.edu

**CHRISTIE'S FINE ART  
STORAGE SERVICES**

**NEW YORK**  
+1 212 974 4570  
newyork@cfass.com

**SINGAPORE**  
Tel: +65 6543 5252  
Email: singapore@cfass.com

**CHRISTIE'S  
INTERNATIONAL  
REAL ESTATE**

**NEW YORK**  
Tel +1 212 468 7182  
Fax +1 212 468 7141  
info@christiesrealestate.com

**LONDON**  
Tel +44 20 7389 2551  
Fax +44 20 7389 2168  
info@christiesrealestate.com

**HONG KONG**  
Tel +852 2978 6788  
Fax +852 2973 0799  
info@christiesrealestate.com

## • DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com



**SCULPTURE ET OBJETS D'ART EUROPÉENS**

*Paris, 15 June 2016*

**VIEWING**

13-15 June 2016  
9, Avenue Matignon  
75008 Paris

**CONTACT**

Isabelle d'Amécourt  
idamecourt@christies.com  
+33 (0)1 40 76 84 19

A PAIR OF CARVED MARBLE MOURNERS FROM THE TOMB OF  
JEAN DE FRANCE (1340-1416), DUC DE BERRY JEAN DE CAMBRAI  
(KNOWN FROM 1375 TO 1438), BOURGES, CIRCA 1396-1416

**CHRISTIE'S**

preuius et daunger etlyeris;  
 ai ceteris aplis nos soluāt ne  
 ru armūs. **U**tor 2 lauat 2  
 nūrturū cōfessio sacerdotū et  
 uirginalis castitas nos a  
 peccatis abluāt. **S**lectorū  
 suffragia omīsq; aues celi  
 a ānuant uotis supplicū et  
 uite p̄scant premium. **G**loria  
 honoz virtus gl'a deo p̄ri et  
 filio. scō simul pactito in se  
 p̄terna secula. Amen. **Ad**  
 n̄s d̄. **a.** Om̄s electi n̄ri me  
 moramū aū deū ut uis p̄abz  
 aduati meam 2 uob' aduati.



**R**egē regū d̄n̄m. ueite  
 adorem 2. **Q**uē ip̄e ē corona scō

rū om̄i. **p̄** Venite. **v.** Scōz  
 nūtis. **In. i. n. a.** Gl'a t̄ trini  
 tas equalis vna deitas et aū  
 oīa secula et nūc et in p̄petuū  
**p̄** Verba mea. **a.** Sc̄a n̄ia  
 lucaure miseris iuua pusilla  
 nimes refoue flebiles ora pro  
 populo interuēi pro clero int̄  
 cede p̄ deuote feineo seru. **p̄**  
**In te d̄ne speraui. a.** Stetit a  
 gelus iuxta arā templi h̄ns  
 thuribulū aureū in manu  
 sua. **p̄** Beati quoz. **v.** Letar  
**H**egimus in **scō. i.**  
 ecc̄stias h̄y ston  
 js. qd' sc̄s bonefa  
 aus qui quartus a beato  
 gregorio romane urbis e  
 piscopatū tenebat: suis pre  
 abz a foca cesare i petraue  
 rit donari ec̄e xpi templū  
 rome: qd' ab antiquis pan  
 theon antea uocabatur: qz  
 hoc q̄ simulachrū om̄i vi  
 cretur ēē deoz. In quo eli  
 minata oī sp̄iracia demonu  
 feat ec̄am sc̄e dei geitris  
 mare atq; om̄i n̄ri xpi.  
 ut excluda multitudine de  
 monū. om̄i ibidē sc̄oz meo  
 ra h̄ietur: et plebs vniūsa  
 in cāpite kalendarū noue  
 briū sicut in die natal' d̄ni

# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### ILLUMINATED MANUSCRIPTS FROM THE COLLECTION OF MAURICE BURRUS

WEDNESDAY 25 MAY 2016 AT 3.00 PM

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

CODE NAME: BELLE  
SALE NUMBER: 12137

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

**12137**

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone

Evening Telephone

Fax (Important)

E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

# CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

## BOOKS, TRAVEL & SCIENCE

Books and manuscripts including Medieval and Renaissance illuminated manuscripts, early printing, literature, modern first editions, atlases and travel, natural history and autograph manuscripts. Paintings, photographs, books, manuscripts and artefacts relating to the historical expeditions and voyages of renowned navigators, explorers and itinerant artists.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
<b>Books, Travel &amp; Science</b>						
L20	Books & Manuscripts	London	6	114	183	171
N20	Books & Manuscripts	New York	3	70	114	108
P20	Books & Manuscripts	Paris	2	38	61	57
P21	Bande Désinée	Paris	1	20	32	30
K141	Travel, Science & Natural History	South Kensington	2	29	48	44
W20	Books Worldwide (includes L20, N20, P20)	Worldwide	11	200	320	300

# CHRISTIE'S

[WWW.CHRISTIES.COM/SHOP](http://WWW.CHRISTIES.COM/SHOP)

Photographs, Posters and Prints · Impressionist and Modern Art  
Jewellery, Watches and Wine · Antiquities and Tribal Art  
Asian and Islamic Art · Russian Art  
Furniture, Decorative Arts and Collectables · American Art and Furniture  
Books, Travel and Science · Design, Costume and Memorabilia  
Post-War and Contemporary Art  
Old Master Paintings and 19th Century Paintings



# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO  
Jussi Pyllkänen, Global President  
Stephen Brooks, Deputy CEO  
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,  
Héloïse Temple-Boyer,  
Sophie Carter, Company Secretary

## CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO  
Jussi Pyllkänen, Global President  
Stephen Brooks, Deputy CEO

## INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific  
Stephen Lash, Chairman Emeritus, Americas  
Viscount Linley, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S EMERI

### SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni,  
Edouard Boccon-Gibod, Prof. Dr. Dirk Boll,  
Olivier Camu, Roland de Lathuy,  
Eveline de Proyard, Philippe Garner,  
Roni Gilat-Baharaff, Francis Outred,  
Christiane Rantzaou, Andreas Rumbler,  
François de Ricqlès, Jop Ubbens, Juan Varez

### ADVISORY BOARD

Pedro Girao, Chairman,  
Patricia Barbizet, Arpad Busson, Loula Chandris,  
Kemal Has Cingillioglu, Ginevra Elkann,  
I. D. Fürstin zu Fürstenberg, Laurence Graff,  
H.R.H. Prince Pavlos of Greece,  
Marquesa de Bellavista Mrs Alicia Koplowitz,  
Viscount Linley, Robert Manoukian,  
Rosita, Duchess of Marlborough,  
Countess Daniela Memmo d'Amelio,  
Usha Mittal, Çiğdem Simavi

## CHRISTIE'S UK

### CHAIRMAN'S OFFICE

Orlando Rock, Chairman  
Noël Annesley, Honorary Chairman;  
Richard Roundell, Vice Chairman;  
Robert Copley, Deputy Chairman;  
The Earl of Halifax, Deputy Chairman;  
Francis Russell, Deputy Chairman;  
Julia Delves Broughton, James Hervey-Bathurst,  
Amin Jaffer, Nicholas White, Mark Wrey

### SENIOR DIRECTORS

Dina Amin, Simon Andrews, Daniel Baade,  
Jeremy Bentley, Ellen Berkeley, Jill Berry,  
Peter Brown, James Bruce-Gardyne, Sophie Carter,  
Benjamin Clark, Christopher Clayton-Jones,  
Karen Cole, Paul Cutts, Isabelle de La Bruyere,  
Leila de Vos, Paul Dickinson, Harriet Drummond,  
Julie Edelson, Hugh Edmeades, David Elswood,  
David Findlay, Margaret Ford, Daniel Gallen,  
Karen Harkness, Philip Harley, James Hastie,  
Karl Hermanns, Paul Hewitt, Rachel Hilderley,  
Mark Hinton, Nick Hough, Michael Jeha,  
Donald Johnston, Erem Kassim-Lakha,  
Nicholas Lambourn, William Lorimer,  
Catherine Manson, Nic McElhatton  
(Chairman, South Kensington),  
Alexandra McMorrow, Jeremy Morrison,  
Nicholas Orchard, Clarice Pecori-Giraldi,  
Benjamin Peronnet, Henry Pettifer, Steve Phipps,  
Will Porter, Paul Raison, Tara Rastrick,  
Amjad Rauf, William Robinson, John Stainton,  
Alexis de Tiesenhausen, Lynne Turner, Jay Vincze,  
Andrew Ward, David Warren, Andrew Waters,  
Harry Williams-Bulkeley, Martin Wilson,  
André Zlattinger

### DIRECTORS

Zoe Ainscough, Georgiana Aitken, Marco Almeida,  
Maddie Amos, Alexandra Baker, Helen Baker,  
Karl Barry, Rachel Beattie, Sven Becker,  
Jane Blood, Piers Boothman, David Bowes-Lyon,  
Anthony Brown, Lucy Brown, Robert Brown,  
Lucy Campbell, Jason Carey, Sarah Charles,  
Romilly Collins, Ruth Cornett, Nicky Crosbie,  
Armelle de Laubier-Rhally, Sophie DuCret,  
Anna Evans, Arne Everwijn, Adele Falconer,  
Nick Finch, Emily Fisher, Peter Flory,  
Elizabeth Floyd, Christopher Forrest,  
Giles Forster, Zita Gibson, Alexandra Gill,  
Simon Green, David Gregory, Mathilde Heaton,  
Annabel Hesketh, Sydney Hornsby,  
Peter Horwood, Kate Hunt, Simon James,  
Sabine Kegel, Hans-Peter Keller, Tjabel Klok,  
Robert Lagneau, Joanna Langston, Tina Law,  
Darren Leak, Adriana Leese, Brandon Lindberg,  
Laura Lindsay, David Llewellyn, Murray Macaulay,  
Sarah Mansfield, Nicolas Martineau,  
Roger Massey, Joy McCall, Neil McCutcheon,  
Daniel McPherson, Neil Millen, Edward Monagle,  
Jeremy Morgan, Leonie Moschner, Giles Mountain,

Chris Munro, Rupert Neelands, Liberte Nuti,  
Beatriz Ordovás, Rosalind Patient, Anthea Peers,  
Keith Penton, Romain Pingannaud, Sara Plumbly,  
Anne Qaimmaqami, Marcus Rådecke,  
Pedram Rasti, Sumiko Roberts, Sandra Romito,  
Tom Rooth, Alice de Roquemaurel,  
Francois Rothlisberger, Patrick Saich,  
Tim Schmelcher, Rosemary Scott, Tom Scott,  
Nigel Shorthouse, Dominic Simpson, Nick Sims,  
Clementine Sinclair, Sonal Singh, Katie Siveyer,  
Nicola Steel, Kay Sutton, Cornelia Svedman,  
Rakhi Talwar, Nicolette Tomkinson,  
Thomas Venning, Ekaterina Vinokurova, Edwin Vos,  
Amelia Walker, Sophie Wiles, Bernard Williams,  
Georgina Wislenach, Toby Woolley, Geoff Young

### ASSOCIATE DIRECTORS

Guy Agazarian, Cristian Albu, Jennie Amos,  
Ksenia Apukhtina, Katharine Arnold, Alexis Ashot,  
Fiona Baker, Carin Baur, Sarah Boswell,  
Mark Bowis, Phill Brakefield, Clare Bramwell,  
Jenny Brown, Marie-Louise Chaldecott,  
Sophie Churcher, John Crook, Helen Culver Smith,  
Laetitia Delaloye, Charlotte Delaney,  
Freddie De Rougemont, Grant Deudney,  
Eva-Maria Dimitriadis, Howard Dixon,  
Eugenio Donadoni, Virginie Dulucq, David Ellis,  
Antonia Essex, Kate Flitcroft, Nina Foote,  
Eva French, Pat Galligan, Keith Gill,  
Andrew Grainger, Leonie Grainger, Julia Grant,  
Pippa Green, Angus Granlund, Christine Haines,  
Coral Hall, Charlotte Hart, Daniel Hawkins,  
Evelyn Heathcoat Amory, Anke Held,  
Valerie Hess, Adam Hogg, Carolyn Holmes,  
Amy Huitson, Adrian Hume-Sayer, James Hyslop,  
Helena Ingham, Pippa Jacomb, Goady Kelly,  
Hala Khayat, Alexandra Kindermann,  
Polly Knewstubb, Mark Henry Lampé, Tom Legh,  
Timothy Lloyd, Graeme Maddison, Peter Mansell,  
Stephanie Manstein, Amparo Martinez Russotto,  
Astrid Mascher, David McLachlan, Lynda McLeod,  
Michelle McMullan, Kateryna Merkalenko,  
Toby Monk, Rosie O'Connor,  
Samuel Pedder-Smith, Suzanne Pennings,  
Christopher Petre, Louise Phelps, Eugene Pooley,  
Sarah Rancans, Lisa Redpath, David Rees,  
Alexandra Reid, Sarah Reynolds, Meghan Russell,  
Pat Savage, Catherine Scantlebury, Julie Schutz,  
Hannah Schweiger, Angus Scott, Ben Slinger,  
James Smith, Graham Smithson, Mark Stephen,  
Annelies Stevens, Charlotte Stewart, Dean Stimpson,  
Gemma Sudlow, Dominique Suiveng,  
Nicola Swain, Keith Tabley, Iain Taring,  
Sarah Tennant, Timothy Triptree, Flora Turnbull,  
Paul van den Biesen, Ben Van Rensburg, Lisa Varsani,  
Shanthi Veigas, Julie Vial, Assunta Grafina von Moy,  
Anastasia von Seibold, Zelig Walker, Tony Walshe,  
Gillian Ward, Chris White, Rosanna Widen,  
Ben Wiggins, Annette Wilson, Julian Wilson,  
Elissa Wood, Charlotte Young





hic libe aptus erat  
 scriptus in tus et ex  
 signatus vii sigillis  
 in cui' aptone  
 o sumate fut pphye



Et angelus que uidi stante  
 sup mare et sup tra leuauit  
 manu sua ad celu et in rauit p unuete  
 in scla scloz q creauit celu et tra et ea.  
 q i eis fut qa tps aptus no erit h in  
 diebz uocis septimi a geli cu cepit tuba  
 canere o sumabit mistetiu dei sicut euu  
 gelluauit p suos suos pphas

Et uocem qua audiui de celo iter  
 loquere mecum et dicere uate et  
 accipe librum aptum de manu a ge  
 li stantis sup mare et sup tra  
 et aby ad a gelum dices ut daret  
 in libru aptu et dixi in accipe  
 librum et tenora illu

hic pp scs h t h i u i m o  
 n a c h o r a n o u e r e l i g i  
 m i s i q u i b z s e p t i n e b t  
 o m e s s u m i p o t i f i c e s  
 p o s t u l t i m u m a n t i t y p z

hic e ppls scs q electi q ent post tpra ulti antiy.  
 de q sic scribit quia o suatis oibz ministerijs q  
 designa fut i vii diez opibz dabit deus pace  
 q o au electis suis q requiescet reuera ab oi ope suo  
 et h n dixit deus huic ppo et tpu septio et  
 scificauit eu ut fit scificat et lib ab omi  
 ope suu quia o sumatis diebz uictus aduuet  
 tps paas in oca e ut gaudeat cor eoz et gaudiu  
 eoz nemo tollet.



571



Et apnsa e bestia et ciulla pscuto, ppha qui fecit signa coram  
 ipa quibz seduv eos qui accepunt caratere bestie et qui adorant  
 ymagine vivi missi snt hy duo mla cu ignis ardentis fulguris  
 .i. in filaz maledictoms dei et ue gencii. fm. Joa: ~~~

Supradca pphya apic fm. ioa. implebit hys tpribz in ytaliam  
 et etia tpribz angelia pastoris et uli anty: ~



Et uidi angelu descende te celo  
 hntē clauē abyssi et catenā magnā  
 in manu sua et aprenoit draco-  
 nem spente antiquū qui est,  
 diabolus et misit euz  
 in abyssi et clausit et  
 signauit sup illum  
 ut nō secat  
 gentes: ~



CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT