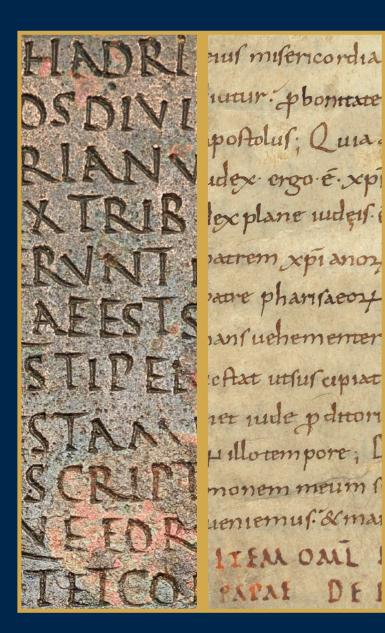
THE HISTORY OF WESTERN SCRIPT

IMPORTANT ANTIQUITIES AND MANUSCRIPTS FROM THE SCHØYEN COLLECTION

London 10 July 2019



ावारको स्थापन हराम HYCE SHALL INTERIOR त्र एयाति है विकास स्राध्या स्राध्य प्रावस्त्र "स्ट्रिकाम्न म्याप्तक्ष्रि" । h Manhersandt Wahilbah Ra. 8Mih HEIR min. तार के ती किन्द्र देखते भाग स्थाप्तम्भामा DE IDERANY ABOUT किस ३८ वर्णन १ Emigony on skill 83-math363 4 क्तिमार्ट्स देशकार्या 83 4mm unkan

Elider quell Int. Hac subult cere ingeniu int nibil phuturil ocu ge nostris undea fiteor. putogdan ue'sint eroog an constat animal hard cuabillo a nihil aludert ga est. Demde uru tu pot Simpeui ianmale moti le ipam quomo urtul ple. Eroc

mouetquestione





ti cacqueto-cipopia puantet mainis e a face at this duman nobustanam e nus an le ama tare aurtate ao plal legunabes alie legunt tuc-embana ute contino Callute to au alcious ta est ar new pteath cantill numah fim return och sid omentern Carabit a tua hitabunt m car paralli in oula non hie nece untuitis tate glain too hi ometua pupi aus Toonmus abit o ell magnificaraa cuis cuntus cul uchum cuangdizantib) untute mul in mubib. In nabilis cuis in fancti ta per untulum odati odati i hraa fins is the greatest untutan efortitu whus outon libla stormatis oman plates luc brieditus aus Jufi inter medios dans pante alumbe cear pro hus que annitabilt whi tauto. gentates politica a arti aus in pillore auth a mn orland welche ware hip tac aus ä am mic callabintur midmon mos m mons progues one wagulatu ucuntao mons pinguis utquid lalpuamuni ulg ada montes wagulatos ons mquo bene nuname plantum est aco inbitate in con enunt do amen manus habitabit infinan. Quius a uaislum mam unlike unitaplet unlia letanau ilumo 1120 commus mas m hma m la ladil to an alturn apulli captunitate accepti at lubi est inn malabadure mans at mnam lymund: Senedutus wnun amplins amalit me salorani da ou whose cuts wolpinn the fauct no mans rance face from failus mee cete bis cats falutaium mother cus in auntail madoun for mom maunaus falus facande commit comunca To ulaplant function applies away tus mortis comptanie aus con ma au danno megants Contoctata finger aputa ummazum luozum uar landou vleath lind me huma me i tiam apilli pambulanaum in aluti (50) unte que non caput ainc excluebam. lms ont commus a lalan comità ats tilas nilméaam main ia omitam in profundum man stin uan mai ate non limbabliondita. tingatur ps time in langume lingua on aubicant in me qui capitant te carri twomm exnumias ab mike hint commo one mantami son antitat in gallus tuos taus maullus fix mu fup mequi queumbteteus util Om. mis ma qui at m la prenencion w te hilanin oppinim opuit what minure annunti plattantily i mon ho laden meam & mancus factus o unuarailar timumilitar an in cale fun fills mas a pigunus filus mats fus lencoute to commo a fontabe ilia mee Onomam zeins winns the co dia betemanun awlduntulus inte meditime topphy a conobianci tabi the cuclin so unairs und duces ou ancount lup me stopui i aumo princips zabilon-iprincips neptalisonnam meam 4 tadium est momber manta is until a ale confirma cous um muhi St plui ueltmentiin i h go oratus es un nobres a templo tu meum audunici factus fum illis in o go of m calin-ubi offactivages muni parabland forwalim me lapudat a mana taas launduus ananga qui lactant in porta in me plattetat ao tamonin muanas wlonum utealn qui bibiant unu Ego nao oionem rantees que pinte functaryant faille mean ao te comule tempus benepla na gantes que tala nolumo nementilma

THE HISTORY OF WESTERN SCRIPT IMPORTANT ANTIQUITIES AND MANUSCRIPTS FROM THE SCHØYEN COLLECTION

WEDNESDAY 10 JULY 2019

AUCTION

Wednesday 10 July 2019 at 10.30 am

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

VIEWING

Saturday	6 July	12.00 pm - 5.00 pm
Sunday	7 July	12.00 pm - 5.00 pm
Monday	8 July	9.00 am - 4.30 pm & 6.00 pm - 8.30 pm
Tuesday	9 July	9.00 am - 8.00 pm

AUCTIONEER

Eugenio Donadoni

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.

© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2019)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **SCHOYEN-18152**

AUCTION RESULTS

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

CONDITIONS OF SALE

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



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

These auctions feature

CHRISTIE'S LIVE

Bid live in Christie's salerooms worldwide
register at christies.com

CHRISTIE'S

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

INSIDE FRONT COVER: Lot 403

OPPOSITE: Lot 448

BOOKS & MANUSCRIPTS AND SCIENCE



Margaret Ford International Head of Group Tel: +44 (0)20 7389 2150



Karl Hermanns Global Managing Director Tel: +44 (0)20 7389 2425



Thomas Venning Head of Department Books, London Tel: +44 (0)20 7389 2255



Christina Geiger Head of Department Books, New York Tel: +1 212 636 2667



Adrien Legendre Head of Department Books, Paris Tel: +33 (0)1 40 76 8374



James Hyslop Head of Department Scientific Instruments Tel: +44 (0)20 7752 3205

INTERNATIONAL DEPARTMENTS & SALES CALENDAR

REGIONAL MANAGING DIRECTOR EMEA

Armelle de Laubier-Rhally Tel: +44 (0)20 7380 2447

PRIVATE SALES Alexandra Baker International Business Director Tel: +44 (0)207 389 2521

BOOKS AND MANUSCRIPTS

London Margaret Ford Thomas Venning Kay Sutton Julian Wilson Barbara Scalvini Eugenio Donadoni Sophie Hopkins Mark Wiltshire

Consultants Felix de Marez Oyens Rupert Neelands Jane Flower (Archives) Catherine Reynolds (Illuminated Manuscripts) Moshe Brown (Hebraica)

Tel: +44 (0)20 7389 2151

New York

Christina Geiger Peter Klarnet Heather Weintraub Rhiannon Knol Tel: +1 212 636 2665

Paris Adrien Legendre Vincent Belloy Alice Chevrier Tel: +33 (0)1 40 76 85 99 SCIENTIFIC INSTRUMENTS

London James Hyslop Tel: +44 (0)20 7752 3205

BUSINESS MANAGERS

London Harriet West Tel: +44 (0) 207 389 2541 France Pauline Cintrat

Tel: +33 (0)1 40 76 86 10

12 JUNE 2019 **FINE PRINTED BOOKS** & MANUSCRIPTS NEW YORK

12 JUNE 2019 **SUMMA DE ARITHMETICA NEW YORK**

3, 4, 5 JULY 2019 **BIBLIOTHÈQUE PAUL** DESTRIBATS, 1RE PARTIE **PARIS**

9 JULY 2019

THE GOLDEN AGE OF RUSSIAN LITERATURE: A PRIVATE **EUROPEAN COLLECTION** LONDON

9 JULY 2019 IMPORTANT SCIENTIFIC BOOKS FROM THE COLLECTION OF PETER AND MARGARETHE **BRAUNE** LONDON

10 JULY 2019 THE HISTORY OF WESTERN SCRIPT: IMPORTANT ANTIQUITIES AND MANUSCRIPTS FROM THE SCHØYEN COLLECTION LONDON

10 JULY 2019 VALUABLE BOOKS & **MANUSCRIPTS** LONDON

18 JULY 2019 ONE GIANT LEAP: CELEBRATING SPACE EXPLORATION 50 YEARS AFTER APOLLO 11 **NEW YORK**

11-19 JULY 2019 METEORITES ONLINE

SPECIALISTS AND SERVICES FOR THIS AUCTION



Eugenio Donadoni



Kay Sutton



Chanel Clarke



Robert Tyrwhitt

SPECIALISTS

Eugenio Donadoni Tel: +44 (0)20 7389 2152 Kay Sutton Tel: +44 (0)20 7389 2156 Chanel Clarke Tel: +44 (0)20 7752 3331

EMAIL

First initial followed by last name@ christies.com (e.g. Eugenio Donadoni = edonadoni@christies.com) For general enquiries about this auction, emails should be addressed to the Sale Coordinator.

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

SALE COORDINATOR

Robert Tyrwhitt Tel:+44 (0)20 7389 2151 Fax:+44 (0)20 7976 2832

CLIENT SERVICES

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

POST-SALE SERVICES

Sam Oualaid Post-Sale Coordinator Payment, Shipping, and Collection Tel: +44 (0)20 7752 3200

Fax: +44 (0)20 7752 3300 Email: PostSaleUK@christies.com

christies.com @christiesBKS

LOTS OF IRANIAN/PERSIAN ORIGIN

1.Bidders are advised that some countries (such as the USA) prohibit or restrict the purchase and import of Iranian "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: decorative objects, bowls, tiles, ornamental boxes, scientific instruments, carpets and textiles). These restrictions do not apply to "informational materials" such as paintings, manuscripts and works on paper. All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid or import properties in contravention of relevant sanctions or trade embargoes.

2. The Gulf Cooperation Council (GCC) has imposed a ban on the importation of Iranian goods to or via its member states. Please check with your shippers whether you will be able to ship Iranian artworks to the GCC member states prior to bidding.

Introduction

The items offered for sale here are drawn from the largest and most comprehensive collection of manuscripts consciously assembled to represent the history of the written word: the Palaeographic Collection of Martin Schøyen. The importance of the materials in The Schøyen Collection goes far beyond the scope of a private collection, or even a national public collection. It is one of the most extensive and wide-ranging ever assembled, rivalling even that of the great 'vello-maniac' antiquary and book collector Sir Thomas Phillipps.

Dr Schøyen was heir to a Norwegian shipping and transport business but the enthusiasm for antiquity and bibliophily that he acquired while travelling with his father was an equally significant inheritance: the seeds of his collecting were sown. These seeds took root, grew and flourished: his first acquisition – a fragment of a manuscript from c. 1300 – was made in 1955 when he was still a teenager but by the mid-1980s Dr Schøyen was well known to academics, auction houses and dealers as a most committed bibliophile whose collecting was guided by scholarship and studied attention to the market. Initially the focus was on Biblical and monastic manuscripts but soon the scope of interest and accession extended beyond Europe and Christianity to encompass the history of writing and literary culture worldwide and over a period of five millennia. While the manuscripts to be offered on 10 July are more restricted in geographic scope they are representative of the same vast time-span.

Spreading and deepening knowledge of his collections has always been one of Dr Schøyen's objectives: both in employing researchers to catalogue his holdings and in making them available to any serious scholar or interested party. Part of his collection is universally accessible via his website (www.schoyencollection.com) and, to date, 34 printed scholarly catalogues of entire sections have been published in the *Manuscripts in the Schøyen Collection* series (MSC).

No auction catalogue has ever before attempted to tell the history of script over almost five millennia of human civilization. The 61 lots on offer are only a microcosm of the Schøyen Collection as a whole, but they provide us with an exceptional oversight of the development of writing in the West from 3100 B.C. to the 18th century, including a proto-cuneiform clay tablet of the late Uruk period, 3100 B.C. (lot 401), an exceptional witness of centuries of Babylonian royal dynastic rule (The Ur-Isin King list, Isin, 1813-1812 B.C., lot 402), Greek and Roman curse tablets, Greek literary papyri, a Roman military diploma, and exceptional examples of classical uncial, Visigothic, Beneventan, Alemanic and Caroline minuscule. It includes some of the oldest manuscripts of the Bible in Hebrew (lots 409-10) and in Latin (lot 415), one of the earliest examples of Georgian script, the palaeography album of an 18th-century archivist (full of cuttings from manuscripts once at Toul Cathedral, lot 459), and Dr Schøyen's insuperable collection of medieval seal matrices (lot 461), which includes a national treasure: the Anglo-Saxon walrus ivory seal matrix of Wulfric (lot 460).

Dr Schøyen hopes that this catalogue will serve as a useful palaeographical reference tool in future, used in conjunction with the catalogue of another portion of his collection, sold at Sotheby's on 10 July 2012. At his request, we have adopted a similar arrangement, with the leaves presented in chronological order and by 'school', with a detail of select items, chosen to illustrate each script's distinctive letter-forms and abbreviations, accompanied by a transcription.

A note on the ex-Rosenthal leaves and their bindings

Bernard ('Barney') M. Rosenthal (1920–2017), of New York and Berkeley, was one of the leading booksellers of incunabula and medieval manuscripts of the second half of the 20th century. Over the course of about 30 years he assembled collections of medieval manuscripts for a number of American and Japanese universities. In addition, he formed his own private collection, partly from auctions and partly from other private collections such as that of the great German palaeographer E.A. Lowe. In July 1987 Bernard Quaritch Ltd acquired this collection en bloc and offered it, together with items from other sources, in a series of subsequent catalogues, notably: Catalogue 1088, Bookhands of the Middle Ages, Part II, Medieval Manuscript Leaves, Principally from the Rosenthal Collection (1988); Catalogue 1128, Bookhands of the Middle Ages, Part IV, Beneventan Script (1990), acquired en bloc by the Schøyen Collection; and Catalogue 1147, Bookhands of the Middle Ages, Part V, Medieval Manuscript Leaves (1991). In the first and third of these, items not from the Rosenthal collection are identified by an asterisk in square brackets '[*]', and his former ownership can usually also be recognised by his pencil reference number in the form of a roman numeral 'I' followed by a slash and an arabic number, e.g. 'I/205'.

Rosenthal had many of his leaves catalogued by Marvin L. Colker of the University of Virginia, and these descriptions usually still accompany the lots; he also sought opinions from scholars such as Bernard Bischoff, and copies of their letters are often enclosed (as are letters from Albinia de la Mare, Virginia Brown, and others, in response to enquiries from Quaritch). For protection and ease of handling Quaritch had the leaves and fragments uniformly bound by their in-house bindery, in boards covered with grey buckram. Each binding usually has the Schøyen number in pencil on the pastedown; in ink on a small square bookplate; on a small brown circular self-adhesive label in the lower left corner of the front board; and inscribed in ink at the bottom of the spine.



A MESOPOTAMIAN PROTO-CUNEIFORM CLAY TABLET WITH ACCOUNT OF MONTHLY RATIONS

LATE URUK PERIOD, CIRCA 3100-3000 B.C.

A beautiful and early pictographic record of daily life within one of the cradles of civilisation.

49 x 76 mm. The obverse with 21 cases of text, the reverse uninscribed.

Provenance:

(1) Ancient Near Eastern Texts from the Erlenmeyer Collection; Christie's, London 13 December 1988, lot 35.

(2) Schøyen Collection, MS 234.

The present tablet bears the proto-cuneiform pictographic script invented in Southern Mesopotamia more than 5000 years ago - the earliest known recorded writing system by man. It was from this script that cuneiform evolved, with the pictographic signs becoming smaller and more abstract, composed in horizontal lines as opposed to vertical bands. This tablet is derived from a single archive of 77 pictographic tablets, all in the same hand. 55 of these are now in Freie Universität in Berlin, 4 in the British Museum, 3 in the Metropolitan Museum, 4 in the Louvre, and 6 in the Schøyen Collection.

The first writing system in the world developed as a response to a bureaucratic need. The pictographic script, from which cuneiform directly evolved, was developed in order to monitor the administration of flourishing local economies of Southern Iraq. The pictographic script might be viewed as a complex form of shorthand, and remains almost impossible to decipher.

Previously owned by Professor Hans and Marie-Louise Erlenmeyer in the 1950s, it was offered for sale at Christie's London in 1988. A highlight of their collection was their archive of pictographic texts; the first and only such group of its kind ever to appear at auction, and among the best-preserved archives of such tablets to have survived from antiquity.

Bibliography.

Nissen, Hans J., Peter Damerow, Robert K. Englund: Frühe Schrift und Techniken der Wissenschaftsverwaltung. Museum für Vor- und Frühgeschichte, Cat., Berlin, 1990. no 4.30.

Exhibited:

Museum für Vor-und Frühgeschichte, Berlin, 1990.

£20,000-30,000

US\$26,000-38,000 €23.000-34.000





AN OLD BABYLONIAN CUNEIFORM CLAY TABLET OF THE UR-ISIN KING LIST

ISIN, 1813-1812 B.C.

An exceedingly rare source of evidence in one of the earliest known scripts, accounting for centuries of Babylonian royal dynastic rule.

57 x 41 mm. With 21 lines of text on obverse and reverse.

Provenance:

(1) Ancient Near Eastern Texts from the Erlenmeyer Collection; Christie's London, 13 December 1988, lot 114.

(2) Schøyen Collection, MS 1686.

Text:

The present tablet lists the kings and regnal years for the Third Dynasty of Ur (which ended in 2004 B.C.) and the First Dynasty of Isin. The list goes down to year 4 of the King Damiq-ilishu who, in fact, reigned for 23 years to 1794 B.C., therefore the tablet was probably written in 1813-1812 B.C. The small format of this manuscript suggests that it may have been excerpted from a longer date list, in which the regnal years of the kings were given their full names.

The obverse translates as: The reverse translates as: 18 years King Ur-Namma 28 years King Ur-Ninurta 48 years King Shulgi 22 years King Bur-Suen 9 years King Amar-Suen 5 years King Lipit-Enlil 9 years King Shu-Suen 8 years King Erra-imitti 24 years King Ibbi-Suen 24 years King Enlil-bani 33 years King Isbi-Erra 3 years King Zambiya 10 years King Shu-ilishu 3 years King Iter-pisa 21 years King Iddin-Dagan 3 years King Ur-dukuga 19 years King Isme-Dagan 11 years King Suen-magir 11 years Ling Lipit-Estar 4 years King Damiq-ilisu

The hand of Ur-Suen, until Damiq-ilisu

Approximately 17 different Babylonian and Assyrian King Lists have survived, some with more than one copy, and mostly in fragmentary or highly worn condition. The present King List is one of the best preserved and oldest examples to have survived from ancient Babylon. The other remaining tablets are all thought to be held in public collections. While scarce, King Lists are crucial tools for demystifying the chronology of the Babylonian and Assyrian Kingdoms.

Bibliography:

E. Sollberger, 'New Lists of the Kings of Ur and Isin', Journal of Cuneiform Studies 8, 1954, pp.135-6.

A.H. Grayson, King List 2, 'Königlisten und Chroniken' *Reallexicon der Assyriologie und vorderasiatische Archaeologie*, Berlin, 1980, p. 90.

K Lippincott (ed.), with Umberto Eco & E.H. Gombrich, The Story of Time, London, 1999, p.255.

J Friberg, A Remarkable Collection of Babylonian Mathematical Texts (Sources and Studies in the History of Mathematics and Physical Sciences. Manuscripts in the Schøyen Collection: Cuneiform Texts I), New York, 2007, pp.233-236.

Andrew George (ed.), Cuneiform Royal Inscriptions and Related Texts in the Schøyen Collection (Cornell University Studies in Assyriology and Sumerology, vol. 17, Manuscripts in the Schøyen Collection, Cuneiform texts VI), Bethesda, 2011, text 100, pp.206-207, pl. LXXXV.

Exhibited:

Conference of European National Librarians, Oslo, September 1994.

'The Story of Time', Queen's House at the National Maritime Museum and The Royal Observatory, Greenwich, Dec. 1999 - Sept. 2000.

£15,000-25,000 US\$20,000-32,000 €17,000-28,000



A DORIC GREEK INSCRIBED LEAD CURSE TABLET

CIRCA 5TH CENTURY B.C.

A dramatic invocation of divine intervention to disrupt judicial court proceedings in the Greek Classical era.

97 x 67 mm. Of roughly rectangular form, the tablet inscribed with ten lines of incised text with a curse relating to a legal process, with four clear fold lines.

Provenance:

- (1) Private collection, Switzerland.
- (2) Antiquities; Christie's, London, 7 July 1993, lot 38.
- (3) Schøyen Collection, MS 1700.

Text

The Greek inscription reads 'As Oltis, being at/going to *telos*, was destroyed, so let Rhaton fruitlessly plead, him and Kelon/Kaikelon both in words and deeds in court. As, fruitless, Oltis was destroyed being at/going to telos, so let Myskelos fruitlessly in court, both in words and deed in court. As Oltis, fruitless, was destroyed, so let Lepton fruitlessly plead. Nothing be accomplished in court'.

Curse tablets enjoyed enduring popularity in the Graeco-Roman world, from the second half of the 6th century B.C. to the late Roman Imperial period. Curses were often written on lead tablets which were then folded and placed at sites associated with the Underworld, such as sanctuaries of oracles or malevolent spirits. These tablets could be directed against one or more people, or a specific part of the body. For curses directed at participants in a trial — as with the present example — the tongues of the judicial opponent were targeted. Other common curses were invoked by victims of theft, envious lovers, and rival athletes.

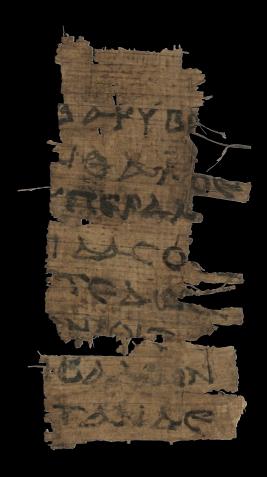
These curses were often, and perhaps unsurprisingly, deposited under the guise of anonymity. Therefore, to read such a tablet is to be privy to 'myriad, one-sided, slanderous conversations, whispered across a distance of thousands of years' (E. Eidinow, *Oracles, Curses, and Risk among the Ancient Greeks*, Oxford, 2007, p.229).

Bibliography:

D.R. Jordan, Una Nuova Defixio Dalla Sicilia, Schoyen Collection, London, 2014, p. 231-236.

£4,000-6,000

US\$5,100-7,600 €4,600-6,800



EURIPIDES, *Phoenissae*, in Greek uncial, manuscript on papyrus [Egypt, late 1st century B.C.]

A unique and early witness to the dramatic literary prowess of one of the greatest of the Classical tragic dramatists, Euripides.

66 x 30mm. Three small fragments of papyrus roll pieced together to form a portion of a column containing 8 lines of text written in a round Greek uncial. Between sheets of glass and in a fitted rose cloth box.

Provenance: (1) H.P. Kraus, 1988.

(2) Schøyen Collection, MS 181.

Text:

With Aeschylus and Sophocles, Euripides (c.484-406 B.C.) was the last of Classical Athens's great tragic dramatists. The beauty of Euripides' tragedies lies in its powerful psychological realism, with intensely flawed characters bringing about their own sensational and melodramatic downfalls through their unfettered and uncontrolled passions. The insights into human melodrama in Euripides are found not through reconciliation or moral resolution, but by an emphasis on chaos, meaningless suffering and human irrationality. The ancients knew of 92 plays composed by him, but only nineteen are extant (if one of disputed authorship is included).

Phoenissae (Phoenician Women) displays some of Euripides' finest narrative technique. It dramatises the most fertile mythical tradition of the city of Thebes and its doomed royal family, focusing on the mutual slaughter of the two sons of Oedipus, Eteocles and Polynices. The text of the present fragment, as below (visible words in bold), follows lines 182-90 in the critical edition, an electrifying speech by Antigone, daughter of Oedipus and Jocasta:

[Νέμεσι καὶ Διὸς] βαρύβρ[ομοι βρονταί, κεραυνῶν τε φῶς] αἰθαλόε[ν, σύ τοι μεγαλαγορίαν] ὑπεράν[ορα κοιμίζεις: ὅδ΄ ἐστίν, αἰχμαλών]ιδας ὅ[ς δορὶ Θηβαίας Μυκηνηΐσιν Αερναία] τε δώ[σειν τριαίνα, Ποσειδανίοις Άμυμ]ωνίοις [ὕδασι δουλείαν περ]ιβαλών [— μήποτε μήποτε] τάνδε [ὧ πότνια]

Script

The script is datable to the first century B.C. or first century A.D. The alpha and the delta are sharply angular and short leftward pointing serifs are visible on the 'rho', 'tau', and 'nu': the hand may be compared with those of P. Oxy. XLVII 3322 (Euripides, *Phoenissae* 3-14 and 46-61, dating from the first century); P. Oxy. XLVII 3324 (Meleager, *Epigrams*, dating from the first century B.C. or A.D.); and P. Oxy. LXXIX 5195 (Sophocles, *Oedipus Coloneus* 189-201, 204-11, 243-7, also dating from the first century B.C. or A.D.). The hand is remarkably similar to that of P. Co. Inv. 517b (see L. Feinberg, 'Four New Homeric Papyri at Columbia', *Bulletin of the American Society of Papyrologists*, 8 [1971] 31).

Bibliography:

L. Feinberg, 'A Fragment of Euripides' *Phoenissae'*, *Bulletin of the American Society of Papyrologists*, XII/2, (1975).

B. E. Donovan, Euripides Papyri, New Haven and Toronto, 1969.

£4,000-6,000

US\$5,100-7,600 €4,600-6,800



MILITARY PAY REGISTER OF COHORS I APAMENORUM, in Greek, manuscript on papyrus [Egypt, 3rd century]

A unique survival of a military account documenting the reimbursement of travel expenses of recruits to a Roman cohort stationed in Egypt.

A fragment, c.250 x 140mm, three incomplete columns of 17-c.30 lines written in a rounded Greek cursive, with part of the top margin and the bottom margin preserved, the entries in Column 2 broken into sections, with a short inset heading above each section; a gap in Column 1 indicating perhaps the beginning of a new section; Column 3 – as far as it is preserved – continuous. The reverse appears to have been later used for a passage of hitherto unidentified Greek literature, with c.10 lines of hexameters (some staining, especially on the reverse, frayed at edges). Between glass sheets and in a stiff cardboard folder.

Provenance:

(1) Prof. Aziz Suryal Atiya (1898-1988), of the University of Utah. Atiya was a prominent Coptologist, historian and founder of the Institute of Coptic Studies in Cairo in the 1950s, and of the Middle East Center at the University of Utah. He compiled the Arabic Papyrus, Parchment and Paper Collection at the J. Willar Marriott Library, University of Utah.

- (2) H.P. Kraus, 1989, sold to:
- (3) Schøyen Collection, MS 244/1.

Text:

The document lists soldiers of the *cohors I Apamenorum* to each of whom a sum of money – invariably 296 drachmas – has been paid or credited. This auxiliary cohort, nominally 500-strong, containing archers and a cavalry element, joined the Egyptian army before 144, and remained there until the end of the 4th century (there are a number of other textual witnesses to the existence of this cohort: see, for example, an inscription from Ostia honouring C. Nasennius Marcellus senior, 'praef[ectus] coh[ortis] I Apamenae'; and in the career inscription of M. Valerius Lollianus, whose first post was that of 'praefectus cohort[is] I Apamenorum sa[gittariorum] equit[atae] in the 150s). That the present document dates from the 3rd century is made clear by the fact that the men's names, with the exception of *Saturnilus*, are all preceded by $\alpha u p r$, the regular abbreviation for $A u p r h \lambda u p r h \lambda$

Bibliography:

R.A. Coles and R.S.O. Tomlin, '296 Drachmas for each soldier: MS Schøyen 244/1 recto', Essays and Texts in Honor of J. David Thomas, 2001, pp.187-201.

£5,000-8,000 US\$6,400-10,000

€5,700-9,000

BIBLE, *Ecclesiasticus*, in Greek, manuscript on vellum [Eastern Mediterranean, 6th or 7th century]

A rare, fragmentary, survival of an early vellum biblical codex written in Greek uncials.

 160×25 mm. A vertical strip with portions of 19/22 lines in brown ink in handsome Greek Biblical uncial letters, one side preserving line beginnings (formerly used in a binding as a sewing guard, creased and with stitching holes). Between glass sheets. Fitted burgundy cloth folder and quarter-morocco case.

Provenance:

- (1) Bernard Quaritch, cat. 1056 (1985), no 1.
- (2) Schøyen Collection, MS 44.

Text:

The text of the fragment is from Ecclesiasticus 40, 25 - 41, 10, beginning with visible text at 40,26: '[...] χρήμα[τα καὶ ἰσχὺς]' and ending '[πάντα ὄσα ἑκ γῆ]ς εἰς. The Greek translation of Ecclesiasticus, or 'The Wisdom of Jesus, son of Sirach', was the only prevailing source for the text until the late 19th century when some late Hebrew fragments (10th-12th century) were recovered from the Cairo Genizah. Owing to the fragmentary nature of the Hebrew sources, the Greek translation remains the chief textual authority.

Script:

The script of the present fragment is the uncial form, used first in the late 3rd and 4th centuries for such deluxe and seminal Biblical manuscripts as the Codex Sinaiticus and the Codex Vaticanus. The earliest witness to Paul's Epistle to the Romans, known as the 'Wyman Fragment', written in late 3rd-century Greek uncial, and also part of the Schøyen collection was sold at Sotheby's on 10 July 2012, lot 3. The style of writing remained in use until the 10th century. The present fragment can be dated on palaeographical grounds to the 6th-7th century, when uncial writing began to show an advance on the delicate style of the 5th century in the comparatively heavy forms of its letters, with — as in the present fragment — a more exaggerated contrast between thick and thin strokes, evident here especially in the vertical strokes of γ and Φ .

Bibliography:

R. Pintaudi, 'Papyri Graecae Schøyen (PSchøyen I)', Papyrologica Florentina 35, Manuscripts in the Schøyen Collection 5: Greek Papyri, I, Florence, 2005, pp.49-54.

£7,000-10,000

US\$8,900-13,000 €8,000-11,000



PALIMPSEST, in Christian-Palestinian Aramaic and Syriac, manuscript on vellum [Mt Sinai, Egypt, the underlying text 6th century, the overlying text c.700]

An exceptional survival of considerable textual and historic interest of Christian Palestinian Aramaic, a Western Aramaic dialect used by the Melkite Christian community in Palestine and Transjordan between the 5th and 13th centuries and preserved only in a few inscriptions, palimpsests and manuscripts. The present fragment is from Saint Catherine's Monastery in Sinai.

A fragment, the first text (the underlying text) 200 x 160mm (originally c.240 x 180mm), 2 columns of 22 lines (of originally 24) written in an exceptional Christian Palestinian-Aramaic uncial, blind-ruled, ruled space 190 x 140mm (originally c. 210 x 140mm); the second text (the overlying text), a single column of 15 lines written in black ink in a somewhat shaky Syriac Estrangelo book script, inscription in black ink in Arabic (browning and staining, edges frayed, underlying script on obverse very faded). Between two sheets of glass, green-cloth-gilt folding case by Aquarius.

Provenance:

(1) Monastery of St Catherine, Mt Sinai. There are three principal locations which have brought to light CPA manuscripts in Egypt (almost exclusively palimpsests): St Catherine's Monastery on Mt Sinai; the Wadi El Natrun and the Cairo Genizah. An important Mt Sinai codex is the so-called *Codex Climaci rescriptus* (now in private ownership in the US; another single leaf from that codex, which contains Acts 21:14-25, forms Cod. Ms. Syr. 637 of the Mingana Collection, Birmingham). The present fragment is part of *Codex Sinaiticus Zosimi rescriptus* (Schøyen Collection, MS 35; also MS 37; St Petersburg, Russian National Library MS Syr. 16; SUB Göttingen, Codd. Mss. Syr. 28A; 28B), which, like the present fragment, belonged originally to the Grote collection (see Alain Desreumaux, *Codex sinaiticus Zosimi rescriptus*).

- (2) Dr Friedrich Grote (1862-1922), German manuscript collector who by the end of the 19th century had built an impressive collection of manuscripts and fragments with a Sinaitic provenance. Several of his Syriac, Arabic, CPA and Georgian manuscripts are now in major libraries and collections: the Vatican library, the BnF, the British Library, among others.
- (3) Private collection, Berlin (1929).
- (4) D. MacLaren, sold at:
- (5) Sotheby's 12 April 1954, lot 302, purchased by:
- (6) Dr Otto Fisher, Detroit.
- (7) H.P. Kraus, 'Monumenta Codicum Manuscriptorum' (1974), no 2.
- (8) H.P. Kraus cat. 165 (1983), no 28.
- (9) Schøyen Collection, MS 36.

Text and script:

The first, and most important, underlying text is Matthew 26:59-68; 26:70-27:2; 27:3-10. The script is almost identical to that of *Codex Climaci rescriptus*, considered the finest and earliest specimen of Christian-Palestinian Aramaic uncial extant. Parts of the present fragment completes Göttingen, Ms. Syr. 28B. With the exception of *Codex Climaci rescriptus* and *Codex Sinaiticus Zosimi rescriptus*, the language is represented in only a small scattering of fragments, all of which are in major institutions: a section of a Vatican manuscript (MS. Sir 623) with readings from Exodus; a handful of fragments from the Cairo Genizah; a few fragments from Khirbet Mird excavations in the 1950s (now Rockefeller Museum, Jerusalem; three fragments still in the library of St Catherine's, Sinai (all 11th century); two leaves in the British Library (BL Add. 14450 and Or.1080.4.65a); a fragment in the Louvre, Paris; five leaves at the Bodleian, Oxford (MS Heb. e. 73 ff.42-3; MS Heb. b. 13, f.13; MS Syr. d. 32; 33 and Syr. c. 4); a small fragment in Philadelphia (Penn. E 16507r); and two leaves in St Petersburg (Greek, ms. 119 and Antonin, Ebr. B 958v).

The second, overlying text, is written in a c.700 Syriac Estrangelo, similar in style to Mt Sinai Cod. Syr. 30 (dated 698). It is a table of contents of a codex that contained 11 texts, including 4 about the fathers who were put to death on Mt Sinai. These are: History of Paul; Sermon of Patriatch D[...]; Questions of John, the Hermit; History of St Sergius; Selection from a Commentary on Matthew; Sermon of Mar. Euagrios; On the Fathers of the Holy Mountain; Likewise, history of the Fathers who were put to death on Mount Sinai and in Raithu; On the others who were put to death on the Mountain Sinai; Likewise on Martyrius; On the Wood of the Cross.

Textual witnesses of the Gospels in Christian Palestinian Aramaic are of immeasurable importance to biblical scholars, preserving as they do the Gospels in the nearest dialect of Aramaic to that spoken by Jesus, and composed within a living tradition based in the Holy Land.

Bibliography:

Alain Desreumaux, 'Codex sinaiticus Zosimi rescriptus; Description codicoligique de feuillets araméens melkites des manuscrits Schøyen 35, 36 et 37', *Histoire du Texte Biblique* 3, Lausanne, Éditions du Zèbre, 1997.

Alain Desreumaux, 'L'apport des palimpsestes araméens, Christo-palestiniens. Le cas du *Codex Sinaiticus Zosimi rescriptus* et du *Codex Climaci rescriptus*', *Palimpsestes et éditions de textes, Les textes littéraires. Actes du colloque tenu* à *Louvain-la-Neuve*, September 2003, Publications de l'Institut Orientaliste de Louvain 56, Louvain-la-Neuve, 2009, 201-11.

£10,000-15,000 US\$13,000-19,000

€12,000-17,000

MS 36 See (Now!

APOCRYPHAL ACTS OF THE APOSTLES, *Philip and Peter in Phrygia*, in Sahidic Coptic, manuscript on vellum [Egypt, 9th or 10th century]

A rare testament to the Sahidic version of the Apocryphal Acts of the Apostles, from what would once have been a sumptuous codex surviving today only in three fragments.

A fragment, 330×200 mm (at its widest point), preserving almost the entirety of one of two columns of 35 lines written in brown ink in a superb Coptic uncial, large capitals in the margins, penwork arabesques as line-fillers (losses affecting text, especially to right-hand column, marginal staining, fraying, text on reverse faded). Blue folder by Aquarius.

Provenance:

(1) From the same parent codex as two other fragments in European institutional collections: Leiden University Library Cod. Or. 14.331 and Catalonia, Abbey of Montserrat, P. Monts. Roca 323, which are both part of the same leaf.

(2) Erik Edzard Floris Folkard von Scherling (1907-1956): no 2212 in his *Rotulus: A bulletin for Manuscript collectors*, V, 1949, described with the fragment now in Leiden University Library. Son of the Swedish Consul at Rotterdam, von Scherling worked for the bookseller Jacob Ginsberg in Leiden, where he specialised in Oriental books, and learnt Latin and Arabic. By the age of 21 he was dealing in manuscripts on his own account and already had an international clientele. The 18 leaves of transcription which accompany the documentation of the present lot are likely in his hand.

(3) Laurence C. Witten III (1926-1995), American rare book dealer and collector of antiquities. Witten sold the Leiden fragment to Dr Jan Just Witkam, then curator of Oriental collections at Leiden University Library in November 1975. The present fragment was sold to:

- (4) Sam Fogg Rare Books Ltd.
- (5) Schøyen Collection, MS 2007.

Text:

The fragment contains the end of the Acts of Philip and Peter (BHO 975-976; CANT 252), in Sahidic, with the story of a young man attacked by the devil and the conversion of the Phrygians by the apostles Peter and Philip. The same apocryphal text is also preserved fragmentarily in Bohairic, and in its entirety in Arabic and Ethiopic. The text corresponds to the Arabic and Ethiopic versions published in A. Smith Lewis, *The Mythological Acts of the Apostles*, London, 1904; E.A. Wallis Budge, *The Contending of the Apostles*, London, 1901. A Sahidic parallel to the text of the present fragment can be found in Paris BnF Copte 129, ff.104-105.

Bibliography:

A. Suciu, 'Three dispersed fragments from a Coptic manuscript of the Apocryphal Acts of the Apostles', Bulletin of the American Society of Papyrologists, 49 (2012), pp.241-250

£8,000-12,000 US\$11,000-15,000

€9100-14000

ms 2007 avents BAILT unnwergry SMILL MEALIGIERIA MILLIAM TERRENA. MEREBERA. FR XICHOLES LOOK PRONLI MNAL EAKMALESBURA TILL JUERN EBO mad. Idmmt 110 TALIM, 12/2 114 MARIOCALOSOCTI mrettil. PIEXC, DILLER PURSITYOR MOLIDI NHYEBONNEHIG IN P? XID. 1111 THEFEBOUSIAN EBON LIAM CLOSOCAM W INNU 100 1 buy c LA . DOC .

BIBLE, Genesis, in Hebrew, manuscript on vellum [near East, 9th or 10th century]

An exceptional survival from the Cairo Genizah: a fragment from one of the earliest Hebrew biblical codices of the 9th or 10th century, from the famed collection of David Solomon Sassoon.

1 leaf, 270 x 300mm, part of three columns of 17 lines, blind-ruled, written in black ink in a large fine Eastern Hebrew square script, not vocalised (stained, creased and warped). Burgundy folder.

(1) From the Cairo Genizah, one of the most significant sources for any fragment of early Hebrew manuscript. Described in a letter to the Times in 1897 by the scholar Solomon Schechter as 'a battlefield of books, [in which] [...] the literary production of many centuries had their share in the battle, and their "disjecta membra" are now strewn over its area', the Genizah was a sacred storehouse located in the Ben Ezra Synagogue in Fustat, containing some 300,000 manuscript fragments that outlined a 1,000year continuum of Jewish Middle-Eastern and North African history. Renovations to the building in 1891 released a number of leaves onto the antiquities market, whereupon the linguist Archibald Sayce attempted, in 1892, to acquire the entire collection for the Bodleian for the asking price of '£50 and 5 bakshish' (usually translated as 'tip'). Negotiations remained fruitless, and he left Cairo blaming the inebriation of the officials for his failure. In 1896, the Scottish twin sisters Agnes S. Lewis and Margaret D. Gibson returned from Egypt with fragments from the Genizah they considered to be of interest, and showed them to Schechter, 'their irrepressibly curious rabbinical friend' at Cambridge. Schechter departed for Egypt and obtained the remaining 193,000 fragments for Cambridge University (now the Taylor-Schechter Cairo Genizah Collection, the world's largest and most important single collection of medieval Jewish manuscripts).

(2) David Solomon Sassoon (1880-1942), acquired by him in December 1922 together with 8 other Biblical texts from the Genizah; his sale at Sotheby's, Seventy-Six Hebrew and Samaritan Manuscripts from the library of the late David Solomon Sassoon, London 21st June 1994, lot 1, part (1).

(3) Schøyen Collection, MS 1858/1.

Text:

The leaf contains Genesis 4:13-23. It is comparable in date to the surviving parts of the Aleppo Codex (Jerusalem, Shrine of the Book); the Damascus Pentateuch (Jerusalem, Hebrew University); the St Petersberg Codex (National Library of Russia, MS.B19a) and British Library, Or.4445. These are the earliest witnesses to the format of the text as selected by Aaron Ben-Asher (d. c.960) in Tiberias, modern Palestine

Bibliography:

D.S. Sassoon, Ohel David, Descriptive Catalogue of the Hebrew and Samaritan Manuscripts in the Sassoon Library, 1932, I. pp. 27 - 28.

£10.000-15.000

US\$13,000-19,000 €12,000-17,000



θ410

BIBLE, Exodus, in Hebrew with the Aramaic translation of the Pentateuch, Targum Onkelos, interlined verse by verse, manuscript on vellum [near East, 10th or first half 11th century]

Among the earliest group of surviving Hebrew Bible manuscripts, with the Targum, in codex form.

8 consecutive leaves, each 390 x 330mm, blind-ruled for two columns of 23 lines written in black ink in a large fine Eastern Hebrew square script, fully vocalised and with accents, ruled space 250 x 250mm, preserving pinholes in outer margins (some marginal staining and fraying, but generally in excellent condition). Fitted folding box.

Provenance:

- (1) According to Prof. Malachi Beit-Arié of the Hebrew University of Jerusalem, the scribe of the present manuscript may have originated from north Africa, although he sees the fragments as Oriental. In a note by Bernard Rosenthal that accompanies the documentation of the lot, Rosenthal notes that 'Dr Lutzky, of the Bodleian Library, held a slightly different view, and expressed the opinion that the fragments come from Babylonia, and may date as far back as the 10th or 11th century'.
- (2) Acquired from the Genizah of a Jewish Community in Kurdistan between 1950 and 1959 by:
- (3) Walter Joseph Fischel (1902-1973), scholar and collector whose main fields of research and publication centred around two major topics: the history of Jewish communities in the Middle East, Central Asia, and the Indian sub-continent and Islamic history and civilization.
- (4) Bernard Rosenthal, February 1989, sold to:
- (5) Schøyen Collection, MS 206.

Text:

The leaves contain the text of Exodus 10:15-14:21. Of the many Aramaic translations of the Hebrew Bible, there are three principle ones: Targum Onkelos, Targum Jonathon and the Peshitta. Targum Onkelos is a translation of the Pentateuch and was written in the 1st century by Onkelos, a Roman convert to Judaism. Important examples of Hebrew Bibles containing this late antique Aramaic translation include Codex Valmadonna I (now at the Museum of the Bible, Washington DC), and Rome, Biblioteca Apostolica Vaticana, Vat. ebr. 482. Various sources from medieval France and Germany show that the Targum was part of the educational curriculum and that it played a role in Jewish liturgy. Its role in the learning curriculum may explain why European Jewish communities continued to produce bilingual Hebrew-Aramaic Bibles even though Aramaic was not an essential part of the liturgy. As in Valmadonna I, the layout of the present fragment shows the Targum alternating verse by verse with the Hebrew text. There are no graphic differences between Hebrew and Aramaic: the characters are written in the same style of script, of the same dimensions, and they are both vocalised with Tiberian vowels.

J. Olszowy-Schlanger, 'Hebrew Books', The European Book in the Twelfth Century, Cambridge, 2018, p.167.

 $XVI\ Congress\ of\ the\ International\ Organization\ for\ the\ study\ of\ the\ Old\ Testament.\ Library\ of\ Law\ Faculty,$ University of Oslo, 29 July - 7 August 1998.

£25.000-35.000

US\$32.000-44.000 €29.000-40.000

בנייטואיירוּ פַלחוּקוֹייפּכָא בעותו אפרו ובסגאובס הסיבשרבים אלון באיחר בפרעים ורט וברנתם נסאתי אף׳ ענכון אַרְתוֹרִיכוֹן רְבַּרוִנְכֵּנְא רבו הילתון ואיזיררוערו ארה עלייותחוק בעלים עלהעם לפחר רשרתם מוח ארץ כי אַכּרוּ בַּלַנוְ מֵּתְנִם וּתְּקִיפֿוּ ״׳ קיבאי ערעפאראוםאר רשלחות הוו נוארע ארני אַמרוּכּלנאַמִיתוּיוִישִּאַחעד אתביקו טרם יחבץ בשירום ינררת בשמלתק על שבביב ונטר ענדאיתרי שהוו צו הא טַבְעמוֹתָר אָצְנִינִעוּוֹ זְרִיר בלפושיחון על פתפיחון יבני ישראל עשופרבר משהוישאלי רשברת ובניש עבדו בפתנהא רמע ושאירו מפיצר מנוורכסף וּקנון דִידְּחַבֿוּלְבוּשִׁין יַנִיחוֹחַ וְלוֹאֶתְוֹוְהַעְּטִבְּעִינִיְכִּאָרָיִס

נישאלום וינגלו את בערים: יניי ים בית עבא לכחמין בעיני מצראי ואשאילינון ורוקינית מצרים:

ויסעיבניישרארברעקסס סבתה בששמאת אלף בגלי חוברים לברנושף יונשלובני ישברעבססלסוכותכשירנ באַהֹאַפֿיןנּלָנארנּגִלאָהֹבֶּר<u>ַ</u> מַשַּׁבָּרָאיִונַסערבֿרָכֹ עָרָהֹאָחָם וינאורבקרמקעונברמארי י אַרעיכראו סָגיאן סליקו עיבקון ענאותוריבעילאי פגילחראניאטיאטיאדחבעק אשרהועאימפערים עגרת מַצוּתֹבֶּלְאִחְבֵּץבִּינְרְשִׁרִּייִ מפצרים ולאיבלו להתמהמה ונס צרה לאעשו לחם ואפו יַתַּרִישָׁאראַפיקוּבְקּיבִים י בריצופטירו אַרילאַחַפע ץ אריאיתרכוימו ערולאיכירי ראתעברוניוניונאער לחון יופושב בני ישראל אשר



θ411

 $LECTIONARY, in Syriac, illuminated \, manuscript \, on \, vellum \, [near \, East, c.1200]$

$An imposing \ leaf from \ a \ giant \ \textit{deluxe} \ late \ 12th \ / \ early \ 13th-century \ illustrated \ Syriac \ Lectionary.$

A single leaf, 432×325 mm, blind-ruled for two columns of 24 lines written in brown ink in a Syriac Estrangelo book script, ruled space 285 x 100mm, 4 lines in gold, 15th-century panels with interlace ornament, incorporating the gathering signature at the foot of the leaf (marginal damp-staining and cockling, affecting the top and bottom left-hand corner of text on verso, diagonal creases across text and interlace panels). Bound in grey buckram at the Quaritch bindery.

Provenance:

- (1) Hagop Kevorkian (1872-1962): the present fragment described along with 5 other miniature leaves from the same parent codex in J. Leroy, Les Manuscrits syriaques à peintures conservés dans les bibliothèques d'Europe et d'Orient, Paris, 1964, pp.411-13. Kevorkian was an Armenian-American archeologist, connoisseur of art, and collector, originally from Kayseri, who graduated from the American Robert College in Istanbul and settled in New York City in the late 19th century.
- (2) Sam Fogg Ltd, 1989. Three of the miniature leaves from the Kevorkian collection appeared in Medieval Manuscripts, cat. 12 (1989), no 1. The present leaf sold to:
- (3) Schøyen Collection, MS 267.

Text and script:

The text is from Luke 2:9-20, a reading concerning the Nativity. The script indicates an approximate date of the late 12th century or early 13th century. Illustrated Syriac material is of the greatest rarity.

Exhibited:

Early Christian and Byzantine Art, An Exhibition held at the Baltimore Museum of Art, 1947, no 52.

£4,000-6,000 U\$\$5,100-7,600 €4,600-6,800



θ412

ISAAC BEN ABBA MARI OF MARSEILLES (c.1122 – c.1193), Sefer ha-Ittur or Ittur Sofrim (a compilation of the main Halakhic laws), in Hebrew, manuscript on vellum [southern France, late 13th century]

$A \ beautiful\ example\ of\ rabbinic\ cursive\ script\ of\ the\ 13th\ century,\ almost\ contemporaneous\ with\ the\ author's\ lifetime.$

10 leaves, each 390 x 240 mm, blind-ruled for two columns of 60 lines written in brown ink in a beautiful Provençal Hebrew rabbinic cursive script, ruled space 270 x 160 mm, some headings in Hebrew square script, occasional side notes (a few stains and spots, one leaf cut but not affecting text, else in excellent condition). Bound in grey buckram at the Quaritch bindery.

Provenance:

- (1) Sotheby's, 29 November 1990, lot 56.
- (2) Schøyen Collection, MS 705.

Text:

Isaac ben Abba Mari, often referred to as 'Ba'al ha-Ittur', was a Provençal rabbi and author of the Sefer ha-Ittur or Ittur Sofrim, a treatise on Jewish conjugal, civil and dietary laws. It was accepted as an authoritative halakhic treatise by the great rabbinical authorities of Spain and Germany. Both the manuscript and the printed editions (Pt. 1: Venice, 1608; Warsaw, 1801; Pt. 2: Lemberg, 1860) of the text of the Sefer ha-Ittur are faulty to the extent of the deletion of entire lines, rendering its study difficult.

The present text is from part 2, concerning the laws of forbidden portions of meat, laws of the phylacteries (tefillin), fringes (zizit) and of marriage.

£3,000-5,000 US\$3,900-6,300

€3,500-5,700

The Early Latin West

The Roman System of Scripts and National Scripts

The Roman system of scripts stretches from the reign of the Emperor Augustus (31 B.C. – 14 A.D.) to the papacy of Gregory the Great (509 – 604), but its influence in terms of the subsequent evolution of local European scripts was to be long-lived.

Within the orbit of professional scribal activity and the widespread literacy of Antiquity, a system of scripts arose which was adapted to a wide variety of written forms. Finest of these were Square Capitals, an angular bilinear script reserved for display purposes whose forms were ideally suited to production with the chisel for monumental epigraphic inscriptions (lot 413).

From Capitals came the much more informal cursive script, called Old Roman Cursive, which was primarily used for administrative purposes and correspondence. It was written rapidly and with a tendency to fragment letters, favouring greater fluidity or angularity of forms depending on whether a pen or a stylus was being used. Examples of this script can also be seen in graffiti in Pompeii (or in curse tablets, as in lot 414).

By the early 4th century these scripts had gradually evolved into what Michelle Brown calls a 'New Roman System of Scripts', which included the 'luxury' book script called Uncial (see lot 415). This script presented much more rounded letterforms, some of which were influenced by Old Roman Cursive. It became the script of Christianity (it has been ascribed, probably apocryphally, to St Jerome), a script that signalled authority and permanence, adopted for the earliest deluxe Bibles and most important Christian texts, and surviving well into the 12th century.

As the Roman Empire in the West entered its spiral of decline, the void it left behind was quickly filled by a wide variety of competing groups: Ostrogoths, Visigoths, Vandals, Burgundians, Franks, Angles, Saxons, Lombards and other 'barbarian' societies sought to carve out their own kingdoms, with their own languages, dialects and scripts. Many of these groups were romanophile and Christianised, and showed a degree of acquaintance with the Latin alphabet: in these cases, sub-Roman continuity of script was advanced along local lines. Roman cursive survived the collapse of the Empire through use by notaries and administrative officials: this, along with the Half-Uncial, formed the basis for many of the local scripts that arose in tandem with the establishment of the new European powers. The two most successful of these scripts were the Visigothic (lot 418) and Beneventan minuscules (lots 419-22), the 'National Scripts' of Spain and southern Italy. Both survived well into the Middle Ages as indigenous scripts that were out of the reach and influence of Carolingian hegemony. Beneventan minuscule, a distinctive script which takes its name from the Duchy of Benevento, continued to be used in southern Italy and along the eastern Adriatic coast of Dalmatia into the first half of the 16th century. The Schøyen Collection is renowned for its exceptional collection of Beneventan fragments.

But there were other 'National Scripts', propagated by communities that settled in Western territories previously under the control of the Roman Empire that did not follow sub-Roman continuity, but rather looked to the East. Two exceptional examples of these scripts can be found in lots 417 (written in Asomatavruli) and 423 (written in Glagolitic).

LAARCAESDINEELIN NELDS DIMERIES LIDRINISCINI MINIBER ILSOULNILLIEU SUBVIERLOPX DINISION SVINTLESISIE

A ROMAN BRONZE FLEET DIPLOMA FOR L. PETRONIO

REIGN OF ANTONINUS PIUS, 143 A.D.

An exceedingly well preserved Roman imperial proclamation, honouring the prestigious career of a sailor serving in the fleet of the emperor Antoninus Pius.

158 x 127 mm. Issued by Antoninus Pius, during the consulship of Aug. M. Cornelio Fronto and L. Laberio Prisco, in recognition of 26 years of service for the veteran sailor L. Petronio Eptaezeni in the Praetorian Fleet of Misenum under the command of Valerius Paetus, the outside face of the reverse tablet listing the names of seven witnesses, the whole comprising two rectangular tablets each pierced twice for binding (now missing) and once in corner. Burgundy red fitted box.

Provenance:

- (1) Said to have been found in Bulgaria in the 20th Century.
- (2) Bernard Quaritch, London, September 1994.
- (3) Schøyen Collection, MS 1921.

The diploma grants L. Petronio Eptaezeni f. Eptaetrali an honourable discharge from the navy of Emperor Antoninus Pius, Roman citizenship for himself and his descendants, and the right of legal marriage. Interestingly, this diploma is the earliest known example known to date, to contain the addition of *Romanam* after *civitatem* in an imperial fleet diploma; a privilege not given at this time to the existing children listed on the diplomas of army auxiliary diplomas.

Lucius Petronius has the same Thracian cognomen as his father. There is also one instance of Eptatralis occurring in Pannonia and two in Moesia inferior (now the Balkans), and one example of Eptezenus in Moesia inferior, so it seems likely that despite having a Roman prenomen and nomen he was of foreign birth. By repute the diploma was found in Bulgaria which would tie in with his home town *Nicopoli ex Bessia*. This would almost certainly be Nicopolis ad Nestum, a town within the territory of the Bessi, in the Roman province of Thrace, modern day southern Bulgaria. In all likelihood, like many army and navy veterans, he would have returned home on discharge.

26 years was the usual term of service seen on the majority of fleet diplomas from about the beginning of the reign of Hadrian until the early 3rd Century A.D. when the term changed to 28 years. The text is copied and checked from the bronze tablet which is fixed in Rome on the wall behind the Temple of Augustus, near the statue of Minerva.

Script:

The text on the inner sides of the two tablets, hastily written and abbreviated, reflects the outer text of the first tablet, which is a formal and fine example of Roman capitals. The tablets would have been bound and sealed together, and in the event of the outer copy being called into question, reference could be made to the inner text by breaking the seals, without the necessity of referring to the official copy in Rome. Suetonius describes this practice for important documents in his 'Life of Nero' from *De vita Caesarum*.

Bibliography:

W. Eck, M.M. Roxan, Römische Inschriften - Neufunde, Neulesungen und Neuinterpretationen. Festschrift für Hans Lieb zum 65. Gerburstag dargebracht von seinen Freunden und Kollegen, Basel, 1995, pp.79-99.

M. Roxan and P. Holder, Roman Military Diplomas IV, London, 2003, no 264, pp.505-506. (2)

£20,000-30,000 US\$26,000-38,000

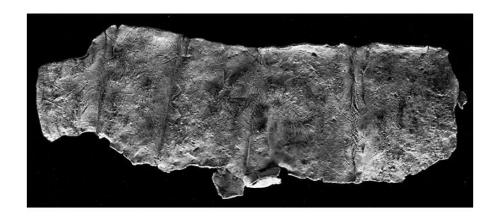
€23,000-34,000

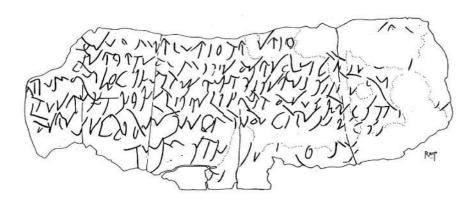
CIVITAS IIS DATA AUT SIQUI CAELIBES ES SENT CUM IS Q<u>UAS POSTEA DVXISSENT</u>



IMPCRESARDIVIHADRIANIEDIVITRAIANI PARTHICINE POSDIVINERVAEPRON EPOS T RELIVS HADRIANVS ANTONINVS AVC PIVS PONT MAXTRIB POT V LMPTICOSTIIPP HOW I MILITAN ERVINT IN CLASSE PRAFTORIA RAVENNATEONALESTS VBVALERIO CALTO SEXETVICINITISTIPENDISEMERITIS DI MISSISHON ESTANJSSION EQUORUM NOMINASVESCRIPTISVNTLPSISLIBE BISCOSTERISON EFORUM CIVATATEM RO MAN.AMDEDITETCONVEIVMCVM XO RIBVSOVASTVNCHABVISSENTOMEST CLVITASUSDATAAVTSIONICAELIBESES SENTEVALISONASTOSTEADVXISSENT DVMTAXATSINCYLISINCYLAS RULANC INCORNELIO FROM TONE LABERIO PRISCO COS FXCRECNE ETETRONIO FOTAFTEN F FOTAFT ZMI NICOTOLL EX BESSIA DESCRIPETRECOCNITEXTABNIANEN OVAEFIXAESTROMAELMMYRAFOST TEMPI DIVI AVO AD MINERYAM







MS 1720/1
Curse against a thief that is to bring the Stolen Property back to the Temple of Mercury, in Old Roman cursive.

(Transcription by Roger Tomlin)

THE TARLTON HOARD

414

A GROUP OF SIX ROMANO-BRITISH LEAD CURSE TABLETS

CIRCA 150-300 A.D.

A rare insight into Romano-British ritual practices, and the third largest hoard of curse tablets discovered in England.

The largest 71 x 103 mm. Comprising six fragmentary lead tablets, all written in Old Roman Cursive, with two further lead tablets, both 4th century, one with a Greek magical palindrome and the other with unreadable characters.

Provenance:

- (1) Found near Tarlton, Gloucerstershire (items 1-6).
- (2) Nicholas Wright, London.
- (3) Dr Jeremy Griffiths, Oxford, sold in 1993 to:
- (4) Schoyen Collection, MS 1720/1-8. (2) Schøyen Collection, MS 1720/1-8.

The largest with six lines of legible script reading:

'To the god Mercury Arverius, I complain to you, lord, concerning my property, a cloak and hood. Whoever stole this, whether slave or free, whoever stole this, the god is not to let them stand or sit, drink or eat, unless they redeem it at your temple with their own blood.'

The second tablet with three fragmentary lines of script; the third with seven lines of script with two words legible; the fourth with seven lines of script with an appeal for restitution to the local god, identified with Mars; the fifth with seven lines of indistinct script on one face and two on the other; the sixth with six lines of script; together with two other lead tablets, one with a Greek magical palindrome and a Maskelli Maskello formula, circa 4th Century A.D., and another with magical script of unreadable characters, circa 4th Century A.D.

Of the eight present tablets, six were reputedly found together near Tarlton, Gloucestershire. There are several interesting dialect spellings, possibly reflecting the version of Latin written and spoken by the British Dobunni tribe.

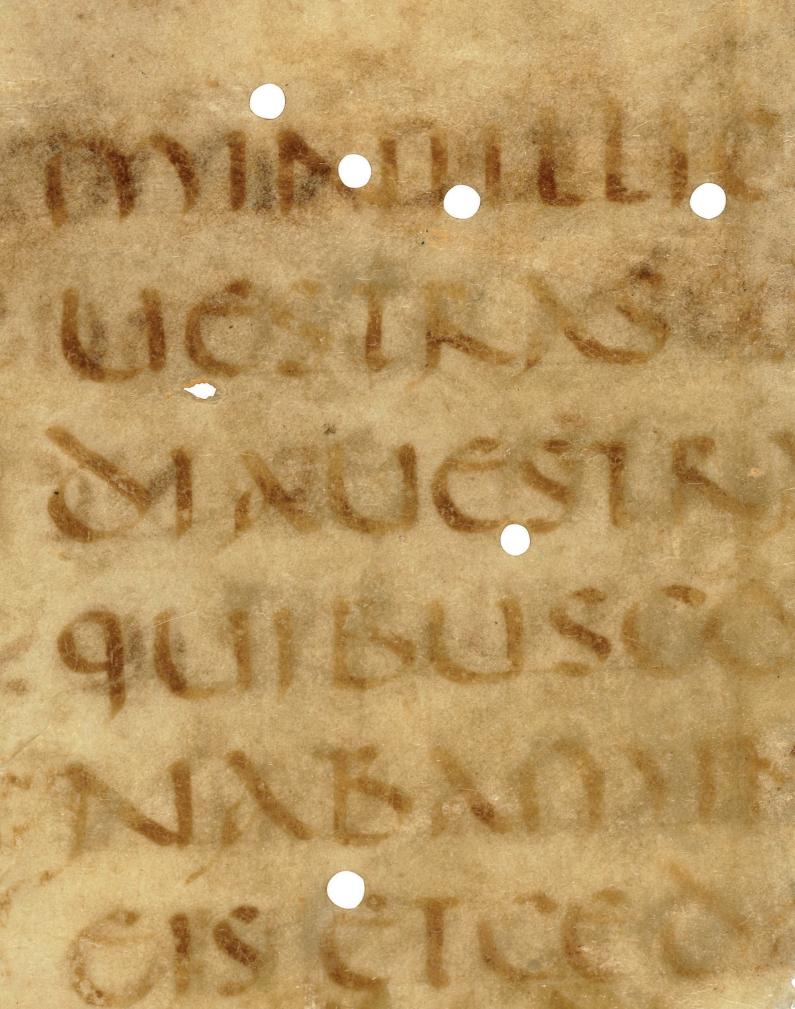
The Greek magical tablet has the same appearance and patination as the Tarlton tablets. X-ray Fluorescence testing has provided a result confirming a similar lead content suggesting it comes from the same source as the hoard. The Maskelli Maskello magical invocation is best known from Egyptian magical papyri and lead tablets found in Egypt and the Eastern Mediterranean. The presence of such a sophisticated magical text in Roman-Britain is therefore highly unusual.

Exhibited:

Comité International de Paléographie Latine (CIPL), Senate House, University of London, 3 September 2008. (8)

£10,000-15,000

US\$13,000-19,000 €12,000-17,000





BIBLE, *Ezechiel*, in Latin, manuscript on vellum [northern Italy, 5th century]

The oldest known manuscript of Ezechiel 20 in Latin and the oldest western manuscript in private hands: an exceptional survival of the highest historical importance with unbroken provenance from the great libraries of Reichenau, Constance Cathedral and Donaueschingen. 'Without qualification, this is a piece of the most important biblical manuscript that one could ever conceive owning' (C. de Hamel).

Six fragments forming part of a single leaf, c.170 x 150mm overall, blind-ruled for two columns (of three) of 18 lines (of 23) written in brown ink in a superb classical uncial hand, marginalia in a 5th-century small quarter-uncial with many ligatures, sketch of a branching stem in corner of recto (recovered from a binding and consequently defective and glue-stained, some wormholes and cuts, vellum worn and transparent, text very faded but perfectly legible). Inserted between glass sheets. Fitted red morocco box gilt.

Provenance:

The present fragments were recovered from the binding of Donaueschingen MS. 191 (and subsequently renamed MS. B.I.3) by the German Benedictine palaeographer Alban Dold (1882-1960). The central piece was recovered in 1909 and the five surrounding pieces were found in the same binding in 1920.

- (1) Written in an important but unidentified scriptorium in northern Italy in the 5th century: the marginalia show that it was used liturgically, making it a testament to one of the earliest records of Christian worship.
- (2) Benedictine Abbey of Reichenau, Constance: Paul Lehmann (see Lehmann, *Mittelalt*. *Bibliothekskataloge*, p.256) and others suggest that the parent codex may be the 'Liber prophetarum quem Hiltiger de Italia adduxit' mentioned in a Reichenau list of books acquired during the abbacy of Erlebald (823-838). The famed library of Reichenau on Lake Constance must be counted among the richest in Carolingian Europe.

[et] educam uos de populis et [...]



- (3) Constance Cathedral: a number of manuscripts were transferred to Constance in the late 13th century (Lehmann, *Mittelalt. Bibliothekskataloge*, p.188). Ours is likely the 'Item VI libri biblie in uno volumine de litera multum antiqua' in the Constance catalogue of 1343. Presumably by the middle of the 15th century it was cut up and used as binder's waste, since the six fragments of the present leaf were used in Donaueschingen MS.191, a splendid 9th-century Sacramentary written probably at Reichenau and still in its medieval Constance Cathedral binding. The majority of the Constance Cathedral manuscripts were sold to Weingarten Abbey in 1630, but the Sacramentary with the present fragments was retained by the Cathedral until it was sold to:
- (4) Baron Joseph Maria Christoph von Lassberg (1770-1855), the noted German antiquary and collector. He collected a library of upwards of 12,000 books and 273 manuscripts. He sold his library in 1853 to:
- (5) The Fürstliche Fürstenbergische Hofbibliothek, Donaueschingen: its MS. 191, and subsequently, once the fragments were recovered, MS. B.I. 3. The grand library of the Prince Fürstenberg at Donaueschingen was one of the finest in private hands. The earliest recorded member of the family to collect books was Graf Wolfgang von Fürstenberg (1465-1509) who purchased manuscripts on his diplomatic travels in the service of the Emperor Maximilian I. It was he who bought the castle at Donaueschingen in 1488, a fortress built beside the source of the Danube, and who entertained the Emperor there with a feast and carnival in 1499. The main line of the Fürstenberg hereditary princes became extinct in 1804 when Prince Karl Egon II (1796-1854) from the Bohemian branch of the family became its head. Both Karl Egon II and his son, Karl Egon III (1820-1892) were keen collectors: in 1853 Karl Egon III purchased the collection of Joseph, Freiherr von Lassberg (see above), a collection so vast that he had to move the local government offices elsewhere and convert the whole of the building into a Library.
- (6) Sotheby's, Donaueschingen: Twenty Western Illuminated Manuscripts, 21 June 1982, lot 1, bought by:
- (7) Winsor T. Savery, Houston, Texas.
- (8) Schøyen Collection, MS 46.

Sister-leaves:

Fragments of this manuscript have also been found in 26 different manuscripts in Fulda, Darmstadt, Stuttgart, and the Benedictine monastery of St Paul in Carinthia. Forty-six folios survive from the parent codex, wholly or in part, and some only in offset, detached from bindings and mostly kept under glass. Among these are Darmstadt, Universitäts- und Landesbibliothek Ms. 3140 and Ms. 895 (offset); Fulda, Landesbibliothek Ms. Aa 1 a; Sankt Paul im Lavanttal, Stiftsbibliothek (without number); Stuttgart, Württembergische Landesbibliothek HB II.20; HB II.54; HB VII.1; VII.8; VII.25; VII.28-30; VII.39; VII.45; VII.64; XI.30; XIV.14-15.

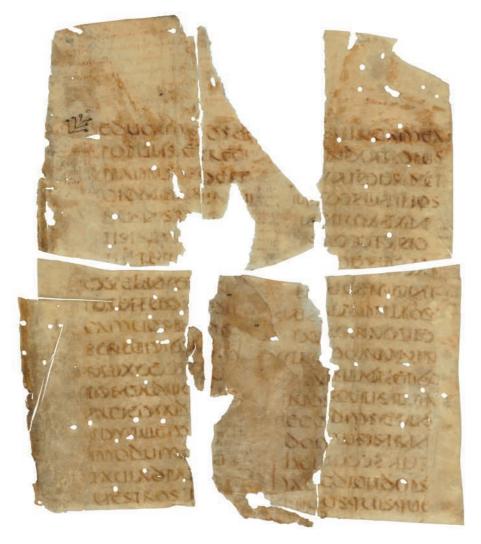
Text

Following the expansion of Christianity in the Roman Empire, Latin became increasingly used as a *lingua franca* in place of Greek, first in North Africa and then in Spain, England, Gaul and Germany. A huge panoply of translations of the Bible appeared, frequently inaccurate and not controlled by any ecclesiastical authority. These came to be known under the common rubric 'Vetus Latina', or 'Old Latin', a collective term for this diverse group of Latin biblical texts. This flood of versions came to an end in the 4th century as the Old Latin was superseded by the Vulgate translation of St Jerome, and subsequently interest in its manuscript tradition waned. Consequently no complete manuscript of the Bible in the Old Latin version survives, and it has to be assembled from fragmentary manuscripts, liturgical books, and patristic quotations in sermons, letters and other texts. The Benedictine Pierre Sabatier (1682-1742) edited a collection of material then known in *Bibliorum sacrorum latinae versiones etc.* (1739-49). Sabatier prints in one column the fullest continuous text he could find for a passage, and beside it the Vulgate, together with variants from other Old Latin sources in an apparatus. In the early twentieth century Abbot Joseph Denk started collecting all citations to the Latin Bible from patristic writings. Denk's collection, comprising many hundreds of thousands of files, was deposited at St Boniface Abbey in Beuron (Germany). The collection is the foundation of a project to edit and collate all the ancient Latin versions of the Bible currently being undertaken by the *Vetus Latina Institute* at the abbey itself.

The present fragment comprises Ezechiel 20:34-39 and 20:43-47. B. Fischer (*Vetus Latina*, 1949, pp. 11-34), lists over 450 manuscripts with parts of the text. There are no other manuscripts or even fragments of Ezechiel as early as the present leaf with the possible exception of the fifth-century undertext of the palimpsest at Würzburg (Univ. Bibl. Mp.th.f.64a), whose text begins only in chapter 24. This is the oldest surviving witness of Ezechiel 20.

Script:

According to E. A. Lowe, the script is an 'expert uncial of the finest and oldest type: the tail of 'C' is short; the first stroke of 'M' is almost straight; ligatures are numerous at line-ends'. The marginalia are in a fifth-century quarter-uncial with many ligatures while abbreviations include d = 'dicunt', q - 'que', and the normal forms of Nomina Sacra; omitted 'm' is marked after the vowel by a horizontal stroke with dot below. The writing is exact, and formed with great beauty and precision of stroke. We also witness an example of the early practice of writing text in narrow columns. All in all, the quality of the writing embodies all the characteristics of the greatest uncial scripts of the early Christian west, designed to signal authority and permanence.



Bibliography:

P. Lehmann, *Die Konstanz-Weingartener Propheten-Fragmente*, Leiden, 1912 (Scato de Vries, ed., *Codices Graeci et Latini photographice depicti, Supplementum*, IX); present fragment discussed pp. I-IV, pl.48 (only the central piece was then known).

P. Lehmann, Mittelalterliche Bibliothekskataloge, Deutschland und der Schweiz, I, Munich, 1918, p.186.

A. Dold, 'Konstanzer altlateinische Propheten- und Evangelienbruchstücke', *Texte und Arbeiten*, I, 1923, pp.7-9, pls. 1, 3 and 4.

E.A. Lowe, 'A Handlist of Half-Uncial Manuscripts', Miscellanea Francesco Ehrle, VI, 1924, p.42.

B. Fischer, *Verzeichnis der Sigel. Vetus Latina, Die Reste der Altlateinischen Bibel*, Freiburg, 1949, p.21, no 175.

E.A. Lowe, Codices Latini antiquiores. A palaeographical guide to Latin manuscripts prior to the ninth century, X, Oxford, 1963, p.4, no 1174.

E. Dekkers, Clavis Patrum Latinorum, 1961, no 1965.

R. Gryson, Altlateinische Handschriften, I, Freiburg, 1999, pp.267-269.

E.F. Rhodes, *The Text of the Old Testament: An Introduction to the 'Biblia Hebraica'*, Cambridge, 2014, pl.40. £120,000-180,000 US\$160,000-230,000 €140,000-200,000

POPE LEO I, Sermones, in Latin, manuscript on vellum [Lake Constance, first quarter 9th century]

A fine, confident example of Alemannic minuscule.

A single leaf, 245 x 175mm, single column of 17 lines written in dark brown ink in an Alemannic minuscule, glosses in a 15th-century German hand on verso (small stains, outer margin torn with small losses to a few lines of text, some creasing and cockling, small pieces of paper adhering to lower part). Bound in grey buckram at the Quaritch bindery.

Provenance:

- (1) Bernard Breslauer (1918-2004): a description in German by Albert Bruckner, who saw the leaf when it was in Breslauer's possession, accompanies the lot.
- (2) Heinrich Rosenthal, Lucerne. Sold in October 1959 to:
- (3) Bernard Rosenthal, his 'I/86'. A letter of 1 November 1959 from the great palaeographer Bernhard Bischoff addressed to Rosenthal, in which he dates the fragment and localises it to the Bodensee region, accompanies the documentation of the lot.
- (4) Quaritch, Bookhands V, cat.1147 (1991), no 3 (as 'Commentary on Joel').
- (5) Schøyen Collection, MS 618.

Text:

The text, beginning on the reverse of the fragment as bound, 'patum tenere; Quia multum prodest ad praecepta' and ending 'prius sem[en]te[m] dominicam tua ariditate[...]' generally follows the text of Pope Leo I's (c.391-461) Sermo LXXXI, for Pentecost, ch.1-2. In addition to a few deviations from the standard text of Migne, the present fragment also includes an excerpt from what appears to be a commentary on Joel 2.23.

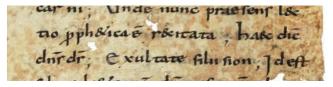
Script:

Alemannic minuscule was the pre-Carolingian script in use in St Gall and Reichenau, which reached its mature form in the mid-8th century in the hand of the scribe Winithar, about whom Lowe noted 'his piety and zeal for learning were only exceeded by his bad penmanship' (Codices Latini Antiquiores VII, p.ix). The script of the present fragment, written with a thick pen in a confident hand, boasts a well-spaced, robust aspect, a firmly formed uncial 'a' and a preponderance of ligatures (for example 're', 'ri', 'or', 'ec', 'ex', 'st', 'et', 'ae'), showing the beginnings of early Carolingian influence.

£10,000-15,000 US\$13,000-19,000

€12,000-17,000

carni. Unde nunc praesens lectio p[ro]ph[et]ica e[t] recitata. Haec dic[it] d[omi]n[u]s d[eu]s. Exultate filii Sion. Id est



agnoreat rationalis animus, ma sorer dilra ar anime datas ée qua car mi; Unde nune praesent le no pph&ica & recreata hase die durdri exultate filmion, Idea film adasserna din usione do sicir operibur festina quia sion specula unce meer par Et lassamin midnodouro quia dedre not doctore infant; sa IT sectae fidelibur specialit loqu tur ut lassement ninquacuq; releur redindro do ruo quide dit eir alimeta institute; de sidia 1888 typice pph sia no meartra Immo confide stq; lastare que prior remie dominica dia an hiare

ATHANASIUS OF ALEXANDRIA (PSEUDO-). Quaestiones ad Antiochum ducem 94 - 101, in Georgian, manuscript on vellum [Georgia, 10th century]

Two leaves written in asomatavruli, the oldest Georgian script

A bifolium, 226 x 195mm, blind-ruled for a single column of 22 lines written in brown ink in a very fine asomatavruli bookhand, ruled space 180 x 140mm (some fading of text and marginal staining). Bound in grey buckram at the Quaritch bindery.

- (1) According to a report by Prof. J. Neville Birdsall (1928-2005), Emeritus Professor of New Testament Studies and Textual Criticism at the University of Birmingham, the leaves had been in an English private collection since 1826.
- (2) Sam Fogg Rare Ltd., London.
- (3) Schøyen Collection, MS 1600.

Text:

The text belongs to the genre of Questions and Responses on Holy Scripture which is well known throughout ancient Christendom. The series within this manuscript is in close textual agreement with the series known under the title Quaestiones ad Antiochum ducem, which figure among the Spuria of the corpus of Athanasius of Alexandria. The series numbered in the manuscript 94-101 corresponds to those numbered 98-105 in the Greek, published in Migne, Patrologia Graeco-Latina, 28, coll. 657-664. It is furthermore very closely related both in content and hand to Leipzig University Library V. 1096 Part 3, three leaves dating from the 10th century containing Questions 109, 110, and 115.

Georgian manuscripts extant worldwide number approximately 10,000 in total, of which the majority are late. Of these, 8700 are in two Georgian locations: Tbiblisi and Kutaisi. 500 are in St Petersburg; 161 in the Greek patriarchate in Jerusalem; 86 in the Monastery of St Catherine, Mt Sinai; 22 in Erevan; and 9in Moscow. Elsewhere in the world only small stray collections are found. They are virtually unknown in private hands. According to Prof. Birdsall, the present leaves are 'of significance far beyond that which its total [...] might be taken to indicate'.

£8,000-12,000 US\$11,000-15,000

€9,100-14,000

स्वतिक का कार्या कार्या कार्या कार्या का विषय का विषय के विषय वायाग्याम द्विमा ५८६विन्यमा ५८६म ६८९५६ कटल प्रदोसाटि स्टल्साट स्टाइस्ट्रिस्ट्रिस्ट्रिस ाक्षरिक - विकार सी के ताक राजार जिल्ला सी होता है कि है। त्रिक्षामुण धावन्ता अवता ८५० कार्युट्ट अक्टट हत्व स्थान्यक्याहरः सन्दर्भ ५०० ५०० व्यक्तिकारः । िस्टारित स्वापात समाय समाय स्वापात स्व THE O WEEK CHARLING ALP APACELLE ACCORDE क्टि कर्काट नाम दिसंदर्भ मात्रकार भाषाम्हाः स्वाक्षितस्य क्षियांवादः विषयः भरतन्तः ज्यानका अर्थः स्थानः प्रमुक्त : श्राह्म का अस्ति क क्र व्यक्तवात व्य प्रदेश स्तिन स्तिन प्रदेश स्वाप्ति । विकास भारताका अंदाहासद्भावका अंदावाहार वास्तावास वक्तांट राष्ट्रवाद्यान्य अवस्थान विकास अवस्थान मित्राद्भारक्षण महिला कर्षण वर्षण वर्षण वर्षण वर्षण म् अप्रताद्वा पृष्ठाद हवामहाद सवामाराद भारति। octic analicus; alabaks och and best स्टिम्पन्ट द्वास्त्रातीम्बम्स निर्देष्ट्रिम्यो श्रद्धारः Particated potable and unding the Earthante ace dance where concarbitation in older a. 10-4.19C acit addictic name darkin ashone THE TERPERSON CHOC

SMARAGDUS OF SAINT-MIHIEL, Commentary on the Rule of St Benedict, in Latin, decorated manuscript on vellum [Visigothic Spain (perhaps Burgos province), 10th century]

'Apart from Paris and London, very few libraries in Europe can boast of more than one or two Visigothic manuscripts. The great Bodleian of Oxford has not a single one' (E.A. Lowe). One of the earliest witnesses to the oldest known commentary on the Rule of St Benedict.

A partial leaf, 274 x 150mm, remains of two columns of 29 lines written in brown ink in a fine early Visigothic minuscule, headings in red, two large initials with compartments of burgundy, one terminating in a simple flower bud (offset in places from another leaf, slightly scuffed, worming and trimmed on one side removing outer half of one column). Bound in grey buckram at the Quaritch bindery.

Provenance:

- (1) Bernard Rosenthal, his 'I/162', acquired in 1962.
- (2) Quaritch, Bookhands III, cat.1088 (1988), no 12.
- (3) Schøyen Collection, MS 73.

Sister-leaves:

A bifolium from the prologue of the same volume is Beinecke Library MS 447 (B. Shailor, *Catalogue of Medieval and Renaissance Manuscripts*, II, 1987, p.398). Shailor dates the Marston bifolium to the 1st half of the 10th century. It has inscriptions suggesting that the parent volume was cut up in 1612.

Text:

Smaragdus (760-840) was a Benedictine monk and scholar and one of the handful of authors who helped shape the earliest phases of the Carolingian Renaissance, operating within a movement that sought to address the troubled state of education among the clergy by encouraging production of accurate and easily digestible texts filled with learning from Antiquity. Very little information survives about him: he was previously thought to be Irish, but this was questioned by Bernhard Bischoff (Celtica 5, 1960). Other scholars followed, noting Smaragdus' use of Visigothic examples in his writing on patronyms (Holtz in Bulletin de la Société nationale des antiquaires de France, 1983), and knowledge of obscure Spanish texts such as the Sententiae of Taio of Saragossa (Rädle, Studien zu Smaragd, 1974, pp.75-77). It now seems certain that Smaragdus came from Visigothic Spain, and may have been the abbot of Silos. He perhaps fled ahead of the Islamic advance in the late 8th century. As such, he is one of the last witnesses to the lost scholarship and culture of that region.

The text of the present leaf is from his commentary on the *Rule of St Benedict* (ch.III: Migne, *Pat.Lat.* 102, cols.746-48), a work he composed after the 816 Council of Aachen imposed the Rule on all monasteries in the Empire. It is the oldest known commentary on the Rule of St Benedict. It is clear that Visigothic Spain, and in particular the north-western Burgos province, played an important role in the early copying and dissemination of the writings of Smaragdus. Like the present leaf, three of the earliest manuscripts of the text are in Visigothic script: Rylands Library, Lat. MS 104 (early 10th-century, from San Pedro de Cardeña: Shailor, 'The Scriptorium of San Pedro de Cardeña', *Bulletin of the John Rylands University Library*, 61, 1979, p.454); British Library, Add. MS 30055 (early 10th century, perhaps from Cardeña); and fragments of the 9th and 10th centuries in the archives of the monastery of Silos (Archivo del Monasterio, frg.1 and 5-16, with other leaves from the latter probably in Madrid, Archivo Historico Nacional Clero. Carpeta 1030, num.24).

Script:

The script is a beautiful Visigothic script of square upright form with fine vertical strokes, displaying characteristic use of the letter 'g' in q-form, the *i-longa* or tall 'i', the 'ti' ligature, and the conjunction 'quum' (cum). Visigothic minuscule was the national writing of Spain, deriving, like other early National scripts, from the late Roman system of scripts, and influenced by half-uncial models and notarial cursive.

Bibliography:

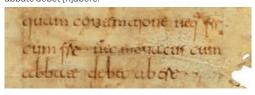
M. Ponesse, 'Smaragdus of Saint-Mihiel and the Carolingian Monastic Reform', Revue Bénédictine 116:2, (2006), pp.367-392.

M. Ponesse, 'Standing Distant from the Fathers: Smaragdus of Saint-Mihiel and the Reception of Early Medieval Learning', *Traditio* 67 (2012), pp.71-99.

£35,000-50,000

US\$45,000-63,000 €40,000-57,000

quam contentione neq[ue] fr[ate]r cum fr[atr]e nec monacus cum abbate debet [h]abere.



in pacifica sonem ajour corremator of the Lines 100 999 LC2251 projuctua construit francis cornegs in y ligar pongs to pro-CHE ECUT pour acut le sor un non sercunte m. War morary been light bandy energame want et diapu Enterior banetta um & proprievo plantoc. DAY LINE anodam surve la sauce o Dicence le being boot sen 440 11 Ti and mirida are discipuls el and forti INCLIST? met me sun a men orpion ucual folias mine Politica Min 411D CLE TICK protein a mbula hia or muthur hin conomia vittimized more transfer the COM THE megraum? and rip alquet vertice read Jumne in out haceu CC 3. 11 +15 esum extruse purview 1000 Your amed consumment forth are meaning to name truncica wall a be rine duber poss micro contre hem non two accession goods adamic surcanta to prountinale allem Lumicum are comm ien deber nad mon mon vuctore Tum da I/162.

A419

COLLECTION OF HOMILIES, *Homiliae Capitulares*, in Latin, manuscript on vellum [Italy, Montecassino, 2nd half 11th century]

Exceptionally fine examples of Beneventan script on nearly-complete leaves, perhaps made for use at Montecassino itself under the famed Abbot Desiderius.

Two bifolia, each leaf c.330×220mm or c.325×200mm, blind-ruled for two columns of 24 lines written in a very fine Beneventan minuscule script, ruled space c.240×145mm, rubrics in red; the text is not consecutive and the sequence of the two bifolia should be reversed, it comprises the 1st to 3rd Sundays in Advent (December) (f.3), the Sundays after Epiphany (6 January) (f.4), the 24th to 26th summer Sundays (f.1), and the feasts of Sts Philip and James (1 May), James (25 July), the Transfiguration (6 August), and the Assumption (15 August) (f.2), capitals stroked in red and often with green wash, enlarged calligraphic initials in red with yellow, blue, or green wash (recovered from a bookbinding, with consequent typical damage, the first bifolium lacking its (blank) outer corners and with some sewing-holes in the text area, the first leaf of the second bifolium more stained than the others, but still mostly very legible). Bound in grey buckram at the Quaritch bindery.

Provenance:

- (1) Each bifolium was used as the wrapper of a book, apparently in the early 17th century: one has the later spine-title 'Regolaria 1611'.
- (2) Private collection; acquired in February 1962 and October 1963 by:
- (3) Bernard Rosenthal: his 'I/144' and 'I/163' respectively.
- (4) Bernard Quaritch, Beneventan Script, cat. 1128 (1990), no 3; acquired with the rest of the catalogue by:
- (5) Schøyen Collection, MS 54.

Script:

This is the first of several Beneventan items in this catalogue (cf. lots 420-22), and is a classic example of the script. It was used on the front and back covers of a Quaritch catalogue devoted to twenty-five specimens of Beneventan script. To modern eyes this is one of the more difficult medieval scripts to read, because so many of the letter-forms are unfamiliar: 'e' looks like a figure '8' with an open lower bowl, 'a' is shaped similar to a Greek alpha (' α '), which in turn can be confused with the letter 't' which looks like an 'oc' ligature, the 'ci' ligature appears like a reversed Greek beta (' β '), and so on.

'From a deluxe manuscript produced at Montecassino under the Abbot Desiderius [abbot 1058–87]'. It contains a series of homilies, probably those that would be read daily in the chapter-house. The third leaf, as currently bound, would doubtless have been the first of the parent volume: it has the largest decorated initial and the text for the beginning of Advent, the start of the Church year.

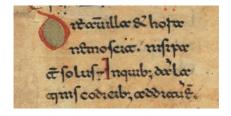
Bibliography:

Virginia Brown, 'A Second New List of Beneventan Manuscripts, I', *Mediaeval Studies*, 40 (1978), p.272 nos v ('Lectionarium. Saec. XI2') and vii ('Liturgica. Saec. XI ex.').

£25,000-35,000

US\$32,000-44,000 €29.000-40.000

Die au[tem] illa [et] hora nemo scit. nisi pat[er] solus. In quib[us]da[m] Latinis codicib[us] additu[m] e[st]



laarua uideaa flate In
acomplosi. 20 fleodete
quod iple fiast . Culuf
adultauf . Bedniope
tadonem faaant dex
afull tof Bladdifdhaudi
nem tedigaa quist fusce

6. pens 7 dome -xxv. rtauilla & hota nemofeia. milipa Tfoluf nqub; dala ज्ञारिक्तारिक देवार के विकास neg fluf cuming feet & maxime adamagi. expyets exeptopb; hoc nonhabedauf afety aum Sedquialnnon will tealant syleten Bound ; Boude attus Lunomnus qua filgnofanda magift. starbufciptozifia. & dicunz nonpoalf Equaly et quinouia.

Equilgnopaa y Conata
quos biena istadicenda
funz cum oma alpopa
fecatif. hoc est übum
di omia pipsum facaa
funz & sine ibsofacau
est nichily come yen.

mile Ffegnucelo tum hommittgjan fecia nuplaffyofao y Jaminaellega capar प्रिक्ष्या भी भी भी भी Blipaa-Illemmitum Empfalmifacara. of Indiculanti 189 da. & luftgarana flotegif. Ourferanupgaffly fuor Tunc thid para किनिधन माम्बिक निराक. quando hunc huatto utgjat humant na out contine v. Quan sodimanae fecta. Ben uolum homine Infine

ST AUGUSTINE, Tractatus in Iohannem, in Latin, manuscript on vellum [Dalmatia, late 11th century]

A testament to the eastwards spread of Beneventan minuscule: a fine monastic production from a Dalmatian scriptorium of an important patristic text.

A bifolium, 335 x 231mm and 333 x 176mm, blind-ruled for 2 columns of 33 lines written in brown ink in a fine Bari-type Beneventan minuscule, ruled space 245 x 160mm (outer margin of the second leaf cropped close to the text, creased and stained from use in a binding, some fading to a few lines, a few wormholes, otherwise in excellent condition). Bound in grey buckram at the Quaritch bindery.

Provenance:

- (1) On palaeographical grounds the present fragment comes from a manuscript that was produced in one of the monastic foundations on the Dalmatian coastline (modern Croatia) in the late 11th century.
- (2) Bernard Rosenthal, his 1/204'.
- (3) Quaritch, Bookhands IV, cat.1128 (1990), no 6.
- (4) Schøyen Collection, MS 62.

Sister-leaves:

Five sister-leaves from the parent codex survive, three of which are in Dubrovnik, thus providing additional confirmation of the Dalmatian origin of the manuscript. These are: Dubrovnik, Dominikanski samostan Sv. Dominika, fragments e (Tract. 11:4-5, 1 leaf) and f (Tract. 42:2-5, 43:12-16, 2 leaves, now apparently missing); Parma, Archivio di Stat, Frammenti di codici 3 (Tract. 50:11-12, 2 leaves).

Text:

The text of the fragment is St Augustine's *Tractatus in Iohannem* 19:18 – 20:2 and 21:3-4. St Augustine wrote 124 Tractates on the Gospel of John, a text steeped in Trinitarian and Christological theology. He defends the orthodox position established at the councils of Nicea (325) and Constantinople (381), and reveals much about the various 'heresies' to which his audience was exposed: Manichaeism, with its dualistic logic; Donatism, a schismatic, puritanical movement; and Pelagianism, with its doctrines of original sin, grace and free will. The *Tractatus in Iohannem* was the most popular of Augustine's works in the areas of southern Italy and Dalmatia where Beneventan script was practised: the entire text or remains of approximately 15 separate copies in Beneventan survive.

Script:

This example of Beneventan script (recognisable by the typical formation of the 'a's [oc] and 't's [oc], the various ligatures and non-standardised abbreviations etc.) has all the features of the 'Bari type': that is to say, among other things, a softer, rounder appearance occasioned by the absence of lozenges constituting the beginning and end of minims, a short final 'r', medial 'r' with straight shoulder, the rather large form of the 'e' with two almost equal curves, and the ligature fi with the stem almost resting on the line. But it lacks the distinctive slanting aspect of the script from Puglia, and may on this basis be attributed to Dalmatia.

Bibliography:

V. Brown, 'A Second New List of Beneventan Manuscripts, I', Mediaeval Studies, 40, 1978, p.71, no iii.

E. A. Lowe, The Beneventan Script. A History of the South Italian Minuscule, 2 vols., 1980.

V. Brown, 'A Second New List of Beneventan Manuscripts, V', Mediaeval Studies, 70, 2008, pp. 275-355.

Rozana Vojvoda, 'Dalmatian illuminated manuscripts written in Beneventan Script and Benedictine Scriptoria in Zadar, Dubrovnik and Trogir', PhD dissertation, Budapest, 2011, pp.105-6.

£10,000-15,000 US\$13,000-19,000 €12,000-17,000

[tol]le grabatum tuu[m] [et] uade in domu[m] tua[m]. Hoc au[tem] fecerat sabbatis Unde p[er]turbati ludaei calumniabantur, quasi euersorem [et] p[re]va[ricatorem]

Legtahamianu Runt hamus ano foranter far Polkings, Lindepant baglusgealumnia was bronant quastrut totan Rouse

Quebene fece juna . une fecut angthar-quimad arge funa. art quet rumdrabolo evangtiff; Cartanfill for martitue, Alwini planabiour un fen hidren! pola ladicium. pgpolime dace Marcot puf. Curcopur eft. Rof fetter fegnade: Juneplane with brown formarlland. que n poant ude bablingurf quota un from forma Permischalendorfora : De cea Raybefic . Ibuna Affnom butagone ta na. deplator finis ant lafagara menarita na de quaralpholodicia. harefl arien curtaine un comoscana al una uetwater. Egge mulifagthen som. June thappartebia gouthfor madella . atapuar atbraja aufelt elle te Equate do. Tunt Pofathier quomodof del Auro Houlfur ofathlight penetra; un andlygame ara. manduaume acufadua. Regal/gya me. Saly genur apartemen elegodifor 1 is al. Robathan emerphe. Julylo quebount pfethiefetan. fed forma for fundeline . formari. since bear plumban adfore bulu ducebanour cufard. 180 Paraguithuna garlathia In que mesphilly, Jumabol amount equal fromb curiner

phelippo queme under under el poortemmen ; Apoffur gowine up forcete quilque? ficurarido Hadro Hludiousma lutamis, 5 Cargadecountellyetament Frankish cobef. expair newscarbia. games ladicialdedia Blo netgoteatin poorte hadrooby. adleria noor fumego amenplotacete quequi? ficuraviolulidaco. Elufan Ha ludiciammai. ganque foud un and mew Peduol unamat 4 quantia me ; Cetar Blufquor unda unifran . nque fa udun continfeer Housemannet Egg meficetim. No enter. apptivin mode was Mythomens in moderate telifación accuna anhomment not unavort fur note quendo for Cuna qua saluna. riquodales of Duradowa karfarenna of uslana ua namentequanan whenavar dr. nonfaceuna w temanus five quovuoluna face and udentfacgothwelf and bookhoffeer founders Knuden areas ma frenes. Foldenast. June 130 fect and color horce, Hudra Pluf. Wilmonf Hara Oppor att Ruskflafparts factor at a frankford of women pare Isaucleagul purblul pataria. 14. harmpulant partners

THE SYMBOL OF ST LUKE, a historiated initial on a leaf from a noted Missal, in Latin, illuminated manuscript on vellum [Italy, Puglia (Bari?), late 11th century]

'The manuscript is of a quality and elegance matched in its time and place only by the surviving leaves of a similar missal [in the Vatican Library]' (Kelly, p.2).

A single leaf, c.350 x 250 mm, blind-ruled for 2 columns of 29 lines, ruled space c.280 x 200mm, written in a very fine Bari-type Beneventan minuscule, with rubrics in red, the musical parts in much smaller script and with staveless neumes, capitals with alternately red or green wash, one very large historiated coloured initial incorporating the ox, the evangelist symbol of Luke, with two panels of interlace and two biting animal heads, the verso with two large coloured initials incorporating foliage and bird heads, other initials with foliate ornament and colour washes (the outer corners repaired with vellum patches, with some overall wear and staining but still a very handsome leaf). Bound in grey buckram at the Quaritch bindery.

Provenance:

- (1) Written and illuminated in the late 11th century in southern Italy, probably Puglia, perhaps Bari: 'This Bari missal, incomplete as it is, clearly does not depend on the uses of Benevento or Montecassino; perhaps it represents aspects of the liturgy of the great city of Bari itself' (Kelly, p.11).
- (2) Only four leaves are known to survive from the volume, doubtless recovered from use in a binding, including three that are textually consecutive; all four were bought from a 'continental dealer, ca. 1970', by:
- (3) Bernard Rosenthal (this one was his '1/218'), who in 1971 sold one to Philip Hofer (still at Harvard) and one to Bernard Breslauer, and kept the other two until 1987.
- (4) Bernard Quaritch, *Bookhands* IV, cat. 1128 (1990), part of no 8 ('from a superb illuminated Beneventan Missal').
- (5) Schøyen Collection, part of MS 63.

Sister-leaves

For the four known leaves see: (i) the present leaf; (ii) G. Freuler, *The McCarthy Collection*, 2018, no 1; (iii) the *Beyond Words* exhibition catalogue, Boston, 2016, no 17 (Houghton Library, MS Typ 701); and (iv) W. Voelkle and R. Wieck, *The Bernard H. Breslauer Collection of Manuscript Illuminations*, 1992, no 55. Their textual contents are listed, and the liturgical peculiarities analysed by Kelly, 2009.

Script

This leaf is written in the rare 'Bari-type' sub-style of Beneventan minuscule, practised mainly in Puglia and Dalmatia. It is characterised especially by the fact that the minims are written more like Caroline minuscule than the Montecassino type of the script, in which minims have a thick-thin-thick appearance, like stacked lozenge shapes. Apart from this, most letter-forms are similar, except for the shape of the letter 'c', which looks like a large reversed '3'.

E.A. Lowe, *The Beneventan Script*, 1914, p.150 (revised edn. by V. Brown, 1980), provides the most detailed discussion of Bari-type Beneventan script, although there is also an unpublished 1961 dissertation, summarised in E.B. Levy, 'The Bari Type of Beneventan Script: Manuscripts from Apulia', *Harvard Studies in Classical Philology* 66 (1962), pp.262–65.

Bibliography:

V. Brown, 'A Second New List of Beneventan Manuscripts (II)', Mediaeval Studies, 50 (1988), at p.602 no viii.

T.F. Kelly, 'Fragments of a Notated Missal in "Bari-Type" Beneventan Script', in *Lingua mea calamus scribæ: Mélanges offerts à madame Marie-Noël Colette*, 2009, pp.207-22.

£12,000-18,000

US\$16,000-23,000 €14.000-20.000

dan aud fuam Cahrant Innobel; a meum adhaers Comoger en Emil Dorpnot motorar eff. mulaomaign Af Carmune Information ! phut. for webmufabitaria losum; Detri Cumhum Etel Panul. 12 Contigacy fum; do pmotalinf 4 Epul mulaomagificons your for anthum Inwam plint. Monfolum au. 180 & gtamur Indo, per dominim uning prin pa quamnune reconciliarsone allpinus, Propalitarità Punum hominen InhunEmun dumple Eastern Inatarua . Sep peccarum moff: law momf homines mossparatifica. In quo onif per cargo, Vilgian legen enipeccarrum ejar In he mundo per la com a uno Impuachment Cuml Senous : Ded flynama moff whodom usq: ad moysen. Egam Incos quinonpeccoultr Infimiliar ding puch Corporal att. qui est formationer) . Ponontique Elscaum. lar Bedonum Dien unul Helpcomula

mojausluse mulaomangsafer

di Ledonum Ingjæ

umus hominst stuppidmind ...

Domi no de la marco de la marco pe su fort raum mefere score me

nellep: Lumaur te Huger Intim va jaudy authundi: Be uple Archair theuf Haynum genelæfenh. E monadual naulf Armalf Buf Aragnum: postacops and selection Han Belauabange ga; A Mandenfaci the Inunanauen quellar fy mont forward Eum we author 1800 Cepta pufillum. bour that in Euleraut buf. Vallague vallague de Xia adfymonem . duElnal aum : Elaxant fthaufar InCorporator, Extendent h-montereally perpare. per accorn no Calm Lockofan!



422

 $PSALTER, in \, Latin, \, manuscript \, on \, vellum \, [Italy, \, Veroli, \, early \, 12th \, century]$

A substantial portion of an important illuminated Beneventan Psalter produced in or around Veroli, with charming zoomorphic initials.

21 leaves (10 bifolia and a single leaf), including a nearly complete gathering, of varying sizes, c.230 x 135mm, blind-ruled for 18 lines to a single complete column written in brown ink in a handsome and large developed Beneventan script, ruled space 210 x 100mm, passages of interlinear text in a smaller contemporary hand, opening initials of each verse in red, 14 large interlace initials in penwork with red and yellow wash, several with zoomorphic finials (most leaves cropped and stained from use in a binding, some small holes and tears occasionally affecting text). Loose in grey buckram from the Quaritch bindery.

Provenance:

- (1) Palaeographic comparison to other manuscripts indicates the manuscript was written and illuminated at the turn of the 12th century in the province of Frosingne
- (2) Bernard Rosenthal, his 'I/296'.
- (3) Quaritch, Bookhands IV, cat.1128 (1990), no 10.
- (4) Schøyen Collection, MS 51.

Sister-leaves:

Sister leaves from the same parent codex (all bifolia) are: Palo Alto, Stanford University Library M0389, Box 1, Folder 05 (Psalms 36:1-29); Tokyo, Keio University Library, 170X9/3 (Psalms 21:5-18; 25:2-26:3); Tokyo, Takamiya Collection MS 30 (Psalms 35:13-26 and 37:5-17).

Text:

The text of the leaves is from Psalms 27:1-30:2; 31:8-33:22; portions of Psalms 15-18, 21, 24-25, and 33-38.

Script:

The script is consistent in shape and format with other manuscripts from the Veroli area, in the province of Frosinone in central Italy. Comparables can be found in Rome, Biblioteca Vallicelliana B32 (datable to c.1052 and attributable to Veroli on the basis of internal evidence); Farfa, Biblioteca dell'Abbazia AF 338 Musica XI; Subiaco, XX (22); Trento, Lawrence Feininger Collection S.N. and, most compellingly, Berlin, Deutsche Staatsbibliothek Fragm. 25. We see the same long final 's' and 'r' and an older style of Montecassino initial used on one of the folios ('I' of Iudica).

Bibliography:

E.A. Lowe, The Beneventan Script. A History of the South Italian Minuscule, 2 vols., 1980.

V. Brown, 'A Second New List of Beneventan Manuscripts, II', *Mediaeval Studies*, 50, 1988, pp.601-2, no xiv, p.615.

£30,000-50,000

US\$39,000-63,000 €34,000-57,000

med ielbecan and leber xixl-byt े तर को विकास गांधी सी कि है कि है कि है। abubulcosomy pat 33 granat nom di la Maaana को कामगीमा 1006: desto. Adesson autout at 4 on times ha dry enry sectifica man de oloccouleu ann om Thousand distributed finish sécon cor aux. & ét ésique aus Estiment: pplu opanat. tiga brin Walnaut and Ris. nomine dui dint maamifea

*423

STATUTES OR RULES OF ASSOCIATION OF A LAY FRATERNITY, ch. 12-16, in Čakavian Croatian, illuminated manuscript on vellum [Island of Krk, Croatia, early 15th century]

Two leaves from one of the earliest Glagolitic manuscripts of Statutes of a lay fraternity.

2 leaves, 290 x 210mm, blind-ruled for 2 columns of 26 lines written in black ink in a fine square Glagolitic book script, ruled space 185 x 125mm, headings in red, six large illuminated initials in strapwork and leafy design in red and black with yellow wash infill (some marginal staining, a few wormholes, smudge to one initial)

Provenance:

- (1) From a manuscript containing the rules of a lay fraternity in the 15th century, mentioning in ch.16 various places in which members of the fraternity might fall ill, including Senj and Rijeka, coastal towns in northern Dalmatia; and Cres and Rab, offshore islands in the Adriatic, on the Dalmatian coast. The text ends with a reference to an unnamed island, apparently the home of the fraternity, and likely the island of Krk, between Cres and the mainland.
- (2) Predrag Milovanovič, Belgrade, Serbia, 20th century, sold to:
- (3) I. Pozarič, Zagreb, Croatia, sold to:
- (4) Jeremy Griffiths, Oxford, purchased in 1991.
- (5) Schøyen Collection, MS 1391.

Text:

Glagolitic script, the first Slavic alphabet, was created by the 9th-century Slavic-speaking Byzantine missionary to Moravia, Constantine (St Cyril): the possession of a distinct alphabet gave Slavic the dignity necessary for use in Biblical translation and liturgy (against the 'trilingual heresy' that held there to be only three sacred languages, Hebrew, Greek and Latin). After the expulsion of the Slavic monks from Moravia, in Croatia the square form of Glagolitic early replaced the round (and continued to be used for liturgical books into the 20th century), while in the wider Slavic realms the Greek-derived Cyrillic script soon came to predominate. Hundreds of Croatian Glagolitic texts, both handwritten and printed, the oldest from the 12th century, are held in national museums in Europe and the USA, but very few ever come to the market. Among these: three codices and two sets of fragments from the collection of Sir Thomas Phillipps (the codices, a Missal of c.1400-10, bought in the Guildford sale at Evans, 8 December 1830, lot 460, for the vast price of £168, and among his proudest possessions, sold Sotheby's on 29 November 1966, lot 162, and now Pierpont Morgan Library; a 15th-century priest's manual, sold at Sotheby's on 28-29 June 1976, lot 4040; and a copy of patristic texts dated 1602, lot 1240 in the same sale; the fragments: two leaves from a 15th-century illuminated Missal, sold at Sotheby's on 16 December 1970, lot 5; two further leaves from a contemporary copy of the same text, sold at Hartung in 2012, and now in two private UK collections); a 12th/13th-century Psalter sold at Christie's on 3 June 1998, lot 28 for £53,200; and two small 14th-century fragments in the binding of a printed Glagolitic Breviary sold at Christie's on 11 July 2018 for £97,500.

Script

The script of present fragment is characterized by the general elongation of letters and the marked development of ascenders and descenders, while the illumination, with its plaited yellow and red strapwork, is typical of Glagolitic manuscripts.

£10,000-15,000 US\$13,000-19,000

€12,000-17,000

R WRINKERTHA AUTHAMAN AU CHANAS CAUCHY HANDER BANDONS RAITHAMAN CHANAS CANGER SANDON CANGE CHANAS CANGER CHANAS CANGER CANGER CHANAS CANGER CA

े प्रियम् क्षेत्रक्ष स्वाति स्वाति

प्रशास्त्रक दक्षणती ह्या स्मायका व्यवस्थाती ह्याचीक ह्याचीका ह्या क्षण्याक ह्याचीका ह्या क्षण्याका स्मायका ह्या ह्याचीका स्मायका स्मायका ह्याचीका क्षणाहरी ह्याचीका सम्मायका

HOUSE GEORGESTON AUTES AND AUTES AND AUTES AND COURSE COUR

श्रिकेक अर्थित स्टेस्ट्रिक स्टेस स्

CRYPROUR FROWKLA FROMOTO ADAMAM

त्रक्षण स्थाप स्थाप स्थाप विश्व क्षेत्र व्याप स्थाप स्याप स्थाप स्याप स्थाप स्याप स्थाप स

The Carolingian Renaissance

No other script was as far-reaching and canonising – in the West at least – as Caroline minuscule. Emperor Charlemagne's promotion of scholarship and education fueled a flurry of intellectual activity and an increase in the dissemination of texts: this, in tandem with more concerted ecclesiastical patronage from the late 8th century onwards, brought about the establishment of a unified, cohesive international script. The clarity and uniformity of Caroline minuscule offered a disciplined alternative to the sprawling variety of sub-Roman and National Scripts and it spread rapidly throughout the Carolingian Empire (except, as we have seen, in areas of relative independence from Carolingian rule that held onto their own indigenous scripts, such as Spain and southern Italy, but also in England, where Anglo-Saxon minuscule continued to be used for vernacular manuscripts well into the 12th century). Examples of the script, well represented in the Schøyen Collection, can be found across Europe: in Germany (lots 424-6, 434), in Italy (lots 429, 432, 436), in France (lots 427, 430), in Spain (lots 431, 437) and elsewhere.

The arrival of the Normans and the Angevins in northern Europe and the ecclesiastical and administrative changes that they brought saw a redevelopment of Caroline minuscule into what we now call 'Protogothic' script: a transitional phase that corresponds broadly to the art historical Romanesque period (see lots 433, 438-42). This development foreshadowed the rediscovery of cursive scripts for documentary, and, eventually, book, use in the Gothic period: we begin to see greater compression of letters, accompanied by a squarer aspect and increased elaboration in the treatment of minims (see lots 444-6). In circumstances similar to the gradual bastardisation of the Roman system of scripts and the subsequent birth of a wide range of local scripts several centuries earlier, we witness a second phase of 'contamination', with an admixture of influences in the Gothic period bringing about a number of 'bastard' or 'hybrid' scripts.

But then we come full-circle. In a deliberate, aesthetic attempt to restore clarity, legibility and elegance to book production, and in an ideological effort to modernise and escape the medieval, Gothic period associated with German ascendency, we witness, in Italy, a number of humanist scholars, authors and scribes – Petrarch (1304-74), Poggio Bracciolini (1380-1459), Niccolò Nicoli (1364/5-1437) and Collucio Salutati (1331-1406), among others – spearhead a movement that, inspired by 12th-century examples of Caroline minuscule, sought to bring back the Golden Classical Age of writing (see lots 455-8). The spread of Humanistic book production was not, initially, uniform, but by the late 15th century it had permeated Europe, and its adoption by the first typographers ensured its long-lasting influence.

ecuoscienangeln quammodo ff autoumnus. Magnu mobir struct Blusseruo, das pfectas humilitatir exemplum; Indioquiden quia cuin dirdr. Monsolu abhomuse seruo bapuzari. redolam upre achie baper de baperzandes ueure dignamire Hireruo autem! qui a curerel proce curiorem se achaptus tam sui solucions esse distinaturn. ODemor tamen propriate from gilreaus mune zu sibi humiliter excussaurt officium dicens, Ego ave debeo baptizari d'inneur aome: Sedgraoment qui re humiliat exaltabre & our quinforma hominis. ppt homi per instruendor humilir aparuto. Moxado portre, quasto suphominer immobliam superngelor, elsup omne quodere a tum est emperal apportint! Loce del copsoc adeum hunis. mode magnifica gloria DiceAfiliurmir dilecturiniquembi conplacing &fidelirimur arquirimullimur serviurille sohanne quibaptizari ædno quamidrim baptizare magir opitocurt ist ip him baperhave onthe Raper ar hiae merrir oculir, dercen derrom supeum spin. prae coloris morraclib; undert procruit Urrum quiabreurer uta procelibacimus/Corrusiam cuinc total exportiture lpsumsacroce lections undeamurexor oing Tuncuepit inquitibripiordanem adiohanmemitt baptizareour abeo; Vienot filiurati baptizari abhomine.

HOMILIARY OF PAUL THE DEACON, including excerpts from Homilies by Bede, in Latin, manuscript on vellum [Germany, Rhineland, c.800]

The earliest known fragments of the homiliary of Paul the Deacon, the great text of the Carolingian *renovatio*, contemporary with the author and containing excerpts from the Venerable Bede: an exceptional survival of immense textual and historical significance.

Two and a half leaves (one leaf from the end of a gathering, and one and a half leaves, the remains of a bifolium), the largest fragment 220 x 192mm, the smallest 220 x 96mm, blind-ruled for 18-23 visible lines written in brown ink in a splendid Caroline minuscule, ruled space c.200 x 140mm, rubrics in red, the first leaf of the bifolium with a 3-line-high decorated initial 'L' and original gathering signature 'h' on the reverse of the single leaf, indicating it was the last in the gathering, double bounding lines visible, later annotations, pentrials and erased inscriptions in the margins of f.1v and f.2 (marginal staining, creasing and fold-lines from use in a binding). Bound in grey buckram at the Quaritch bindery.

Provenance:

- (1) Bernard Rosenthal, his 'I/248'. A letter from Bernhard Bischoff dated 22 July 1982 accompanies the documentation of this lot.
- (2) Bernard Quaritch, Bookhands of the Middle Ages, cat. 1088 (1988), no 1.
- (3) Schøyen Collection, MS 83.

Text:

The eighth century was a century of liturgical codification, and as new feasts were added to the Office, the demand for homilies became greater. One of the most famous of these homiliaries is that of Paul Warnefrid, better known as Paul the Deacon (c.720-799), a monk of the Benedictine convent of Monte Cassino, who compiled it at the command of Charlemagne between the early 780s and 792. Paul the Deacon was one of the great propagators of the ambitious project of Carolingian renovatio, and his homiliary is, in effect, an anthology of entire homilies from patristic and contemporary writers. Charlemagne himself summed it up as follows: 'And we charged Paul the Deacon our client and a man close to us, with the completion of this task [...] he has read through the treatises and sermons of the various Catholic Fathers, culled all the best things and offered us two volumes of readings, suitable for each separate festival throughout the whole course of the year and free from errors' (see P.D. King, Charlemagne: Translated Sources, 1987, p.208).

Paul the Deacon's homiliary contains 244 homilies and sermons distributed over the whole liturgical year: the first volume begins with the Sunday before Christmas and ends with Holy Saturday; the second contains readings from Easter to the end of November. These readings cover sequentially not only the fundamental Christian mysteries but also the seasons of fasting, the feasts of Mary and the other great saints of the church calendar.

There are homilies from Gregory the Great, St Augustine and other great Fathers of the Church, but by far the most represented is the Venerable Bede, the only native of Great Britain to achieve the designation Doctor of the Church, a man considered by many historians to be the single most important scholar of antiquity of the early Middle Ages. Of Paul's 244 homilies, 57 are from Bede: all-in-all more than a quarter of the homiliary. Smetnana put this down to the fact that Paul the Deacon perhaps 'preferred the more tightly knit and plain comments of Bede to the brilliant but rambling exposition of Augustine' (C.L. Smetnana, 'Paul the Deacon's patristic anthology', 1978, pp.75-97). Regardless of the actual reasons, it is true that Paul the Deacon's homiliary represents a fusion of Bedan thought with both the Carolingian repoyatio and Italian intellectual traditions.

The first one and a half leaves are consecutive, with the text beginning 'Incipit omelia eiusdem lectionis dicenda die s[an]c[t]o Theophanie' from Bede, Homilia in Matthei Evangelium (Hom. I 12 or Paul the Deacon I.58). The second leaf, beginning '[...]inebriati? postmodum cognoscentes' is from Homilia Dominica II post Epiphania (Hom. I.14 or Paul the Deacon I.60). For the edition, see Hurst, Corpus Christianorum, vol.122, p.80, line 1-81, line 85 and p.81, line 46-82, line 94 (for the partial bifolium), and p.102, line 251-103, line 289 (for the single leaf).

Quireccin pfect allum secrementur est dolurssoreesur! Sodpia dispensatione, abluento ompir noftre, poccati qui in multer offenormut omner! & howermur quapecate Thabemut poripror reducimur. Querrial imobil Teft loure baptizari maquir iprocri conorum aquarum! ut Hobit qui in iniquitatibut concepte d'intolic ut funit generan l'ecurose nanurrant qui epaqua dipricele brown apperendum winnuard my terrum, orgna ture locusti aguir tordanicis, quieras mundur Mordibus cunctivil traddituerous wostrorum sorder scelericomani fluoria cificard aquarity for qui humillimam de digoria nonemiextectione evangelica cognoumus! Clam for is humillman oboedmone follicità intentione uideamis; Sequitur, Johanneraut, prohibebat pu dicent, Leo a baptizan dituupur aome Cxpaint illum aore uenit re, ut baptisare tur aque cuipulle farret quaebaptimo terge tur culpa mmo pfu gratiam for cunctam credents; munos tollers alpam; Unocrecte unellegit. quoo hic oren toharmer Coo a welebeo baptitan hocerte of apur enangelifam whansem. He sore were medy iffe parratur, Georginurdi occe querolla percere musions

mobriari poAmodi cognerce Jer quireffel quier outthe ppinabat, Dicebal somuces wonnews nothri andens eras unnobiscum loquerdur unua ardnobir feripeurar. Dien ergo ihr ministrir rdriar aqua Limpleuenunt earurg: Norumum quiperministrer quibact facere milispinignadur Direipuliquimpleuerune vomat aqua sonquideniph rear munde Harer logalibur, acophisicis Temper failipre incellegende prudencer Haperier fiveliter qua feriprura quae capropodir minist or ethic adaustum Papierriae caelester 200 opera coffigationer untir Implemerum zure earurg; rempur sele. Aser Aliena doctoribus quitive uen we exemplified Kiam foripur mamurating printered, Water erinquis Durite wine Archiericyno Arulorunt, Archiericinus Aliques persons thur temporir at for tars lendar emper tof house on potrehomissem shranir

Script:

The script is a confident early Caroline minuscule from a Rhineland scriptorium, which Bischoff dates to the end of the 8th or beginning of the 9th century, practically contemporaneous with the life of Paul the Deacon. There are multiple forms of 'e', 'a', 'g', 'n' and 'z', along with a number of ligatures. The 'et' is particularly full and conspicuous: a very similar ligature can be seen in another manuscript of Bede, Commentary on Ezra and Nehemiah (London, British Library Arundel 37), dated first half of the 9th century and localisable to southern Germany, perhaps Lorsch.

Bibliography:

D. Hurst, Corpus Christianorum, Series Latina, vol.122, 1955

 ${\it C.L. Smetnana, 'Paul the Deacon's patristic anthology'}, \textit{The Old English Homily and its Backgrounds}, 1978, pp.75-97$

R. Grégoire, Les Homéliaires liturgiques médiévaux, Spoleto, 1980, pp. 423-78

C. Heath, 'Carolingian *Correctio*: Paul the Deacon and Bede', unpublished paper delivered at *Bede: Intellectual Landscapes*, *IV - Early Medieval Europe after Bede*, 2013.

£60,000-90,000

US\$77,000-110,000 €68,000-100,000

HOMILIARY, in Latin, manuscript on vellum [southern Germany, 1st third 9th century]

A fine example of early southern German Caroline minuscule, once in the library of Lambach Abbey.

2 leaves, each c.195 x 145mm, unruled, one column of 14 lines written in brown ink in an early Caroline minuscule of the southern German type, one-line uncials in the margins touched lightly in red, antiphons and responses for the Circumcision and for the Epiphany added in an 11th-century hand in the lower margins (two natural flaws in the vellum, a little wormholing, some words retraced, evidence of damp-staining). Bound in grey buckram at the Quaritch bindery.

Provenance:

(1) Lambach Abbey: a sister-leaf to the present bifolium is at the Beinecke in Yale (see below). That leaf was formerly used in the binding of a volume from the Lambach Stiftsbibliothek with the shelf number '312'. Although the measurements of the Beinecke fragment correspond with those of Lambach Ccl 312, the flyleaf of Ccl 312 is from a Hebrew manuscript. The number '312' on MS 481.8 may therefore be an older Lambach number. Lambach Abbey was one of the great cultural centres of the early Middle Ages, and from the 12th century onwards boasted one of the finest scriptoria in Europe.

- (2) Kurt Merlander, Los Angeles, sold in March 1956 to:
- (3) Bernard Rosenthal, his 'I/39'.
- (4) Bernard Quaritch, Bookhands V, cat.1147 (1991), no 73.
- (5) Schøyen Collection, MS 625.

Sister-leaves:

The present bifolium contains the text immediately preceding a leaf at Yale, Beinecke Library MS 481.8, which begins 'Saluator noster fratres carissimi natus de Patre [...]' and continues the sermons on the Circumcision. That too has suffered water-damage, with the letters retraced perhaps in the 11th century when the antiphons and responses (as in the present bifolium) were added in the margins. Another early manuscript from Lambach with extensive water damage and retracing is Beinecke MS 481.21.

Text:

The sermons preserved here and in the Beinecke leaf (see above) are from a homiliary that circulated in southern Germany in the Carolingian period (see J.-P. Bouhot, 'Un sermonnaire carolingien,' *Revue d'Histoire des Textes* 4 (1974), pp.181-223 and G. Folliet, 'Deux nouveaux témoins du Sermonnaire carolingien récemment reconstitué,' *Revue des Etudes Augustiniennes* 23 (1977), pp.155-198). They are found here in the same order as in Munich, Bayerische Staatsbibliothek, Clm 6310 (Freising, first half 9th century) where they are homilies 1-3 (see Bouhot, 209), and in Berlin, Preussische Staatsbibliothek, Hamilton 56 (12th century; see Bouhot, 215-6 and Folliet, 178-9). In their 1991 catalogue, Quaritch suggested that the small format of the manuscript supported a hypothesis that this was perhaps produced as a personal handbook, a Carolingian preacher's manual.

The bifolium, whose leaves are not consecutive, contains sermons on the Circumcision based on Luke 2:1-12 and on the Epiphany based on Matthew 2:16 and 2:13.

Script:

The script has not been localised to a specific centre, but its clearly spaced upright letters, with minims tending to curve around towards the left, the shaft of the 'r' dropping below the line and the 'g' in a somewhat clumsy 3-form suggests a southern German hand. There are numerous ligatures, a semicolon is used for the main pauses, and a punctus in the medial position for lesser pauses. A very similar hand can be seen in a leaf reused as a pastedown in a Lambach *Prophetarium* now in the monastic Library and Archives of Downside Abbey in Stratton-on-the-Fosse, Somerset (see B. Pohl, 'Two Downside manuscripts and the liturgical culture of Lambach in the twelfth century' *The Downside Review*, 136(1), 2018, pp.41-79). In a letter of 9 December 1985, Bischoff dated the Beinecke fragment to the first third of the 9th century.

Bibliography:

R.G. Babcock, Reconstructing a Medieval Library: Fragments from Lambach, New Haven, 1993, pp.40 and 48.

> p[re]cepta legis implere uoluit octauo die quem hodie caele bramus in corpore circumcidi



preprie legis implere sucluse o Azuodio quem hodio caele bramus incorpore circum cidi Nonwestill drive purgrand sed ut nor abomne malina liberard Vromnuc pre 30fte Ladnoftrom menderent has a unlivatem 5 od sidicio aliquir cur circu cirur oft xprivelencomple togalmer premazur : respondebimes quia nonvenit solvere livem 166 admiplere It non der frembretet parmbitex R the qui adupter Ecce adumno. R Orege opholie and dno R. Meferens mat. Aus mapia. R. Conner in . Dan part Rubii qua Commant Becomana. Mentela ...

PSEUDO-JEROME, Breviarium in Psalmos, in Latin, manuscript on vellum [west Germany, 2nd quarter 9th century]

Among the earliest known witnesses to the text of the *Breviarium in Psalmos*, once attributed to St Jerome: an interesting textual survival given the many scribal mistakes, errors and omissions.

1 leaf, 197 x 170mm, blind-ruled for one column of 25 visible lines written in brown ink in a rounded west German Caroline minuscule, early annotations in the margin, one initial touched with green and the cropped remains of a 3-line initial at the beginning of line 2 on the recto, double bounding lines and prickings visible (some marginal staining and creasing from use as a pastedown, some text cropped). Bound in grey buckram at the Quaritch bindery.

Provenance:

- (1) Solomon Pottesman (1904-1978); sold by order of his executors at Sotheby's, 11 December 1979, part of lot 12.
- (2) Bernard Rosenthal, his 1/252'. A letter by Bischoff dated 15 May 1983 accompanies the documentation of this lot.
- (3) Bernard Quaritch, Bookhands V, cat.1147 (1991), no 4.
- (3) Schøyen Collection, MS 626.

Text:

The manuscript tradition and the authorship of the *Breviarium in Psalmos* is somewhat complicated. Once attributed to Jerome, it is now accepted as an amalgam of Jerome's *Commentarioli in psalmos* and his *Tractatus sive homiliae in psalmos*, as well as drawing on other authors. Arguments have been made for an Irish authorship: characteristics of the text, such as the repeated designation of certain verses of the Psalms as 'vox Christi, vox ecclesiae' and its Christocentric exegesis indicate an Irish origin. In the commentary on Psalm 15, the *Breviarium* incorporates Jerome's *Commentariolus* but then goes on, in Irish fashion, to speak of the inscription ('titulus') which was on the cross in 'the three languages', Hebrew, Greek and Latin. For more on the possible authorship of the *Breviarium* see B. Fischer, *Bedae de titulis psalmorum liber*, 1971, p.93 and M.J. McNamara, *The Psalms in the Early Irish Church*, 2000, p.49.

There are several extant manuscripts of the *Breviarium in Psalmos*. The most comprehensive census of these lists some 14 manuscripts from the 9th century, and of these only 7 are of comparable date to the present fragment. These are: Karlsruhe, Badische Landesbibliothek Aug. Perg. 26 and Aug. Perg. 99 (both beginning of 9th century); Milan, Biblioteca Ambrosiana C.301.Inf. (late 8th or early 9th century); Munich, Bayerische Staatsbibliothek Clm 6276 (beginning of 9th century), Clm 14314 (2nd quarter 9th century), Clm 14369 (2nd quarter 9th century) and Clm 18168 (late 8th or early 9th century).

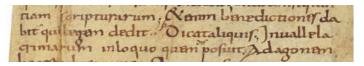
The text is a commentary on Psalm 83 (Patrologia Latina 26, cols. 1072-1073).

Script:

The script is a competent west German hand dated by Bischoff to the 2nd quarter of the 9th century. Ascenders are thickened at the top with a slight serif veering on a wedge in form. It slopes slightly and the *ductus* is fairly smooth. To judge from the 's' and 'a' forms, it was rapidly written, and although the pen is lifted between letters, some of the m-forms in particular indicate cursive and writing at speed, as do a number of both deliberate and inadvertent ligatures. The manuscript is notable for its many scribal mistakes, peculiar word divisions, and errors of omission, suggesting that this was not the original text, but one copied by a scribe unfamiliar and uncomfortable with his exemplar, itself perhaps written without word divisions in a Frankish uncial or half uncial. There are, for example, 5 lines of text omitted from the bottom of the recto, and a further 25 lines, virtually an entire page, between 'in loquo [sic for 'loco'] quem [dis]posuit' and 'Ad agonem hoc est ad certamen'; also 'incor desuo posuit' is written instead of 'in corde suo posuit', among other things. As such, it is a fascinating and valuable survival for the light it sheds onto methods of copying, the quality and skill of the copyist, and the effect this could have on the final text.

£7,000-10,000 US\$8,900-13,000 €8,000-11,000

[consequen]tiam scripturarum [et]enim benedictiones dabit qui legem dedit. Dicat aliquis. In valle la crimarum in loquo quem \dis/posuit. Ad agonem



quidle feet sedgund hodie facial exprosiciat. es asconsiones incor desuo posiur. Peccaror discon sioner Quomodoquiserest condit profien. takqui percator condir decrejent, Beatur un qui disponit asconsionis incorde Undeconsequen nam pripruparum Com benedictioner da bit qui legan dedit. Oicataliquis, Inuallela crimarum inloquo quan posurt, Adagonan hocestad cortamon Quare posunt agonom qua repugnan nor woluit. Respondit fibr ipre pfalmita & dicit. Propique inloco ifto pugnant horustant impossit tribuere coronas, Comme bone dismont dabit legis lator, Istelegis latorhoe est agone thanosty. proprovanos pugnare volunt. utnos possir benedicere. Under consequentiam. Quesum aurem benedictiones que agone this bunt deur pre in un unen hieumeunt, utibico ronamer; Schieur foras aparugu ibirobus noz bunt deur une inuir tuton trgo nist hig abutimus air auton: ibiuir tutammato ran habemonpof sumus. neg: enim dixit ibunt x feelila demberilliare inuir wien Unibiesse fofter Ante lac efto fothif. Wifibi coronare hepugna bum from tute must tutem : Possumus Be

HOMILIARY OF PAUL THE DEACON, with excerpts from Origen and Bede, in Latin, manuscript on vellum [France, last third of the 9th century]

A handsome and clear example of Caroline minuscule written at an unidentified scriptorium in France: a testament to the popularity of Paul the Deacon's homiliary at the height of the Carolingian Empire.

A single leaf, 294×236 mm, blind-ruled for two columns of 29 lines written in a fine Caroline minuscule in pale brown ink, ruled space 242×190 mm, Rustic Capitals at the beginning of new sentences and for the heading of the Bede sermon, a medial punctus is used for the medial and main pauses, single bounding lines visible, '66' written in a ?16th-century hand in the middle of the top margin of the verso (a few stains and some marginal soiling, else in excellent condition). Bound in grey buckram at the Quaritch bindery.

Provenance:

- (1) Dr Thomas E. Marston (1905-1984), former curator of Medieval and Renaissance Literature at Yale University, sold in October 1957 to:
- (2) Bernard Rosenthal, his 1/51'. A letter from Bernard Bischoff dated 18 July 1986 accompanies the documentation of this lot.
- (3) Bernard Quaritch, Bookhands of the Middle Ages, V, cat. 1147 (1991), no 76.
- (4) Schøyen Collection, MS 621

Text:

The leaf contains two homilies on the Circumcision by the early Christian scholar, ascetic and theologian Origen of Alexandria (*Patrologia Latina* 26, Hom. XIV on Luke, col,246-247A, line 15), and Bede (ed. D. Hurst, *Corpus Christianorum*, Series Latina, vol. 122, 1955, pp. 73-4, line 39).

For more on the homiliary of Paul the Deacon, see lot 424. This anthology of patristic and contemporary Church texts was widely circulated in the Carolingian Empire at the instigation of Charlemagne, and still forms the basis of the Roman Breviary.

Script:

The text is written in a handsome and clear French Caroline minuscule of the later 9th century, with tall ascenders and rudimentary loops sometimes appearing at the top. Strokes of the pen are clearly visible, and the minims are curled at the feet and the downstrokes of the 's', 'f', 'r' and 'q' taper slightly.

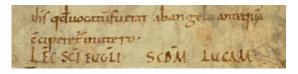
Bibliography:

Z.M. Guiliano, 'The composition, dissemination, and use of the homiliary of Paul the Deacon in Carolingian Europe from the late eighth to the mid-tenth century', Ph.D. thesis, University of Cambridge, 2016.

£12.000-18.000

US\$16,000-23,000 €14,000-20,000

Ih[esu]s q[uo]d uocatu[m] fuerat ab angelo antequa[m] c[on]ciperet[ur] in utero.
LEC[TIO] S[AN]C[T]I EU[AN]G[E]L[I]I S[E]C[UN]D[U]M LUCAM



percauerre neque enimpercation fect rice in writing dolufinoreous: sedmornante ut nosquimor tansu mus llomonena pecanis nequa quampercato sturing mus must undefenbeur ficom moraufum L'conmuemus Sient voiter co mortustumus tune llo moriente & convefurreximus refurgenti secumes errai alisumus 1 post curcumcisionem sollen nipurga wone mundan Undenequa qua cammalgem circumcifio necarnali trutferas proper Mumfiufecercucifi Ludipan um manifefusime poucancem. Inquohabitat orni plenti dode unital corporalmen deliginillo replen quie caput omnil principa tul Sporefrant inque sereum cifiche circum cifione finemant be inexpolatione corporicaring inciramatione xpi . confeputa es inbaptismane mono con refurreximus perficiem operati onifat quifuscitatur eumama tul temorfiguer drefus vecto & aramelio mul pronob factorium trammolomeffene

du farcum cidenda a crum uo carrie nomenewith quoduocani fuerat abangelo amequa concepere tur · Mocabulum in glorisfum ommisdoramiculary digniffimu nomenque sipomne nomen. Hondecutt primu abhominibus apollari. Neque about effert. inmundum palabexallencione quadam man ng nama . Un designame enangelista addidit dicens truo acume nomener in quocamifuent abangela amequa caperer murero. FESCIEUGII SCOM LUCAM Hillo TEMPR . Ci confumation diefocto utar cumcider puer uocatue nomeneur ihi quodue catume abangel priusqua inute 10 conceperation . die squa . Dolla Canctam upnerandama pifen B Pro fefamemoriam pancifqui dem verbisevangelista confihen dir fednonpages celajtismi line ur rure paucarelique exposi tanage nomentate dominica cultifaudia moxangeli diamif landibul exturer lattorel de us ta utinmone celebrarum.

HOMILIARY, in Latin, manuscript on vellum [west Germany, 2nd quarter 9th century]

A substantial fragment of what would have been an imposing and *deluxe* Carolingian Homiliary produced in a west German scriptorium.

6 leaves, each leaf c. 305×205 mm, ff.1-3 and 5-6 (as bound) blind-ruled for one column of 29 lines, f.4 in one column of 30 lines, all six written in brown ink in an attractive, regular Caroline minuscule script with few abbreviations and clear punctuation, ruled space 270×155 mm, enlarged initials in the margins, six 3-4 line initials in red, rubrics and chapter headings in Rustic Capitals in red (some darkening in the margins, occasional creasing and smudging of text, vertical cuts in the margins of ff.3 and 3, lower corner of f.3 repaired with a paper strip, not affecting text, generally in exceptional condition). Bound in grey buckram at the Quaritch bindery.

Provenance:

(1) Bernard Quaritch: postcard from Marvin Colker to Richard Linenthal dated 16 August 1989 communicating Bischoff's opinion on the leaves. A copy of Bischoff's letter to Colker dated 4 August 1989 is included in the documentation that comes with the lot. Five leaves (ff.1-3 and 5-6, as currently bound) were sold to Dr Schøyen in December 1989. The remaining leaf, f.4, was purchased by Dr Schøyen from Bruce Ferrini Rare Books in November 1989. In the cataloguing of that single leaf, Dr Jeremy Griffiths (catalogue note included among the documentation) notes that Dr Sandra Hindman had suggested the leaf might be one of the 6 leaves removed in the 19th century from a Homiliary in Montpellier, Bibliothèque Universitaire Historique de Médecine H.240. The size, number of lines and format are indeed comparable, although the script of our leaf is closer to that of the Quaritch leaves with which it is currently bound than it is to the Montpellier manuscript.

(2) Schøyen Collection, MS 587.

Text:

The leaves are not consecutive. Ff.1-2 are both from Leo I, Sermo XCV ('Homilia de gradibus ascensionis ad beatitudinem'). The text on f.1 begins '[...] auctorem, in magistro suo mani s[an]c[tu]m apparuisse sp[iritu]m crediderunt' and ends 'Quarta igitur et sexta feria ieiunemus; [...]'; f.2 begins 'Plenissime quidem uobis dilectissimi' and ends 'quamuis non eadem fuerit mensura'. The third leaf, beginning 'Sed quia cum lectione [...]' and ending '[...] et mens eor[um] sibimet irata ex [...]' is from Gregory I, *Homilia* XXX, a lection on the Gospel of John 14:23-31. The fourth leaf - written on 30 lines - includes a lection for Matins from Luke 4:38 with the *Tractatus* on Luke by St Ambrose. It begins 'uirtutum regulas inchoarent' and ends '[...] et bene s[an]c[ti]s Lucas uirum', with the text on the verso mentioning the Vigil of the Feast of St Peter. The fifth leaf, beginning 'non timere paradisi exsules' and ending 'Quaecum in unu[m]', also contains text from St Ambrose's *Tractatus* on Luke, a lection for the Feast of the Octave of Pentecost, and a sermon of Leo I for *Feria IV mensis IV*. The final leaf begins 'Ecce uideo caelos apertos' and ends 'non superat, Nam [...]', with the text including a further lection on the Gospel of John by Gregory I, *Homilia* XXX (perhaps originally bound only a leaf away from f.3).

Script:

The script is an exceptional example of Carline minuscule at the height of its clarity and aesthetic impact. It is written with few abbreviations, clear spacing and punctuation. Bischoff dates the five Quaritch leaves to the 2nd quarter of the 9th century, and in a note included with the lot, Griffiths indicates that Bischoff had dated the Ferrini leaf to the middle of the 9th.

£60,000-90,000

US\$77,000-110,000 €68,000-100,000

de sempiternitate creatoris, Nihil de ordine creaturae in uniuersum bonę lex s[an]c[t]a [et] p[ro]phetia diuinitus inspirata docuisset

desemprermane creacors publideordine creacurese muni uersumbone lexità espoheciadiunicus inspirata document

auftorem. inmagiftro suo mani semapparus sespimere dideruna: loomissumq: adno paractirum non priusuems Te "quam hic infelicit deceptor oriverus ! Luquo tta spr dimansere "ucnon aludfuerre manisquamipse quam ipiqui permini flemu corporeat uocif & linguat difa pulossuos inducere momnem uerreate &numquam cognita proceerinos secreta referante quodcumfalsum quamq: situanum ipsa eugticaep, declarar au Aortas Manifigitur ministerfalfitatif diabolicae ecconditorfit Autonif obscarne ectem pore dampnandus innotutt. quad post resurretionem dot ducentes mus " & sexage simus annus implacus & Probo imperatore espaulino con fullbul cum oftana im insepianos perfecutio defeuire. Kinnu mera martiru milia ipsissiusustorib; probaussent impleut es quoddni priserar dicent: Cum autemoradent uof po luccoquare quomodo aurquid Loquamini. Dabuur enimuot millahora quidloquamini; Monenim uofestas quiloqui mini sedspsparres un quiloque un muobis; Noneropo tuto pmissodni per tot actatum internalla differn pecille sprierraus quein mundus ponaccepit impiory. tasepulor memillam donorusuoru continunt largitate intotentar generationes sua inspiratione fraudars. donce prodigiosus curpiumendaciorum signifernascerecur quireplecus spu diaboli pu reflicit xpi : Focum serdi hoc paractio documa contulent infucura procedicarent. hic nefalitatifeiuf ipiereni prourquere facrilegari inprudentium fabula rum improcedental recorfte accourt lequalinital not desemprermate creators publideordine creature in uni uersumbone lexità expheciadiunitus inspirata docuisset.

munera auguain uidentis inimicifraude uiolentur. Ein paradifourrereum concrescat silvaurrior; Addeclinandu autem hocmalum nihilest potentius elimosinis aty: 101411119. dum & carnales cupidnates continentate negat "Adesiderioru spiritualium frudusmisericordise cultura muluplics; Unde carnatem uram sollempniter commonemus upercastiga cionem corporas "L'popera piecais mundan abomnium percatorum sorde cupiemes. Quartaignur esextaferia rerunomur. sabbaco aucem apud beaussimum pecrum aptin migilias caelebremus "cuius merrus & oracionibus raperoma credimus adiquandos "un user cordia di screiun us nris a stit Luous per 14m repm dnim nrin. Amer. ITEM DE FODE DIF. LEC SCIENCE SCOM WICHM

fullocempore. Surgensuic desinagoga incrount indomum simonis; Socrusaucemsimonis tenebacur magnis sebrib; Etrogauerunt illum proea; & reliqua TRACTATUS SCI

AMBROSII DE FADEM LICTION E. SCAP XL.

tinstragoga erat homohabens spin inmundum: Rin

fra: Surgens auté ité destragoga: introdutt indomu

simonis Landreae; Socrus autemsimonis tenebat magnis sebrib; Uide dementiam disaluatoris pendig natione commotus "pecicelere offensus peciniuma uiolat iudaeam desert; Quinetiam immemor iniumae memor clementiae punc docendo "puncliberando" punsanando in side plebis corda demulae: Itbenessis lucas uirum.

advectt; Jacramentum hocmagnum e egautem dico inxpo & in eccta; luquo ergo supnidi. ineo multo magis animina porest ée misterium, sedheres subfixus é cap ousé. L'corporissuccensus febrib; cum passione carnisae grescut querendus é medicus. Sedquisiste cancus est: quiraucia as medeat ulceribus quifarais é. homo: qui possit alus sub uentre "cum sibupse possit eua dere!" Omnes eniminadam moriunair. quia punum hominé inhune mundu peccatum intrautt "&peccatum morf." namomnes homines percransite inquoomnes peccaue runt; Illius igitur culpa morson nium é; Denig: mis sisunt exprophetae qui oraculadiuma loquerencur : pec quicquam provière pouverunt; Queramus ergoali quemadmodum mihipossum praesidium serre pacem: cum ipse archangelus apeccato non poque ru abstancre; Quemadmodum adparadrsum ange lus reuo care potuertt. cum ipsesatanas etangeli suredem quam acceperant "servarenon potverupt. Dome octa uas Pente costen anni LEC SCI EUGL SCOM IOHAN NEM. uillocempore trachomoexpharifaei pichodemus nomine : princeppiudaeorum; Hicuenttaditim 40the. &dixeren; Rabbi-Tamusquia adouenista



tanf Aduttor - ur pro nomi run juppus fectaram follemmeer recentere que reprene genero of Audiacur. P NAT IHHOCEN Tum fractif oblectamenta despicient celefte meruit di expe infancium of celemon out per feith landem propor guiracem . Socierarif humane uora contemnefif. com hoder na die preconnon innoces ererni regifest sociata conforcio. Et preciosa morte sefecus fragilizace calcara prosepi confessione su omia innobit merou mala mor cifica de ferpient final eft facta conformef cefempiterni quam lingua nea loquicur ena moribi u carry enufate & sopin dam . Col unque prudemefungs not acceperant oleum unusfit furt cum lampadibut media autom names out oft a not liberace family of the notes clamar factul oft occe sponful usner were obusam apo die quifece oda as corram TRIE fraderiore fair ofoch cobo porug; celeft dini te supplices excrand unt we again preserve was higher to the none or our inculus hec comemoratione percepimus eius die die langumern fanchen many quioffufuf of muniamur eprecibul p Dom in Pepiphani din owner angels out auditut alerarach fion operulance rum file unde . In regrame aculier corra .

θ429

SACRAMENTARY, in Latin, decorated manuscript on vellum [Italy, c.900]

A textually interesting survival of the transition from a Sacramentary to a Missal.

Two partial bifolia, c.127 x 274mm overall, blind-ruled for one column of 10 and 14-15 lines written in black ink in a Carolingian minuscule, rubrics in red, initials touched in orange (recovered from a binding, marginal staining and worming, some creasing). Bound in grey buckram by Bøthuns Bokverksted, Tønsberg, Norway, 2018.

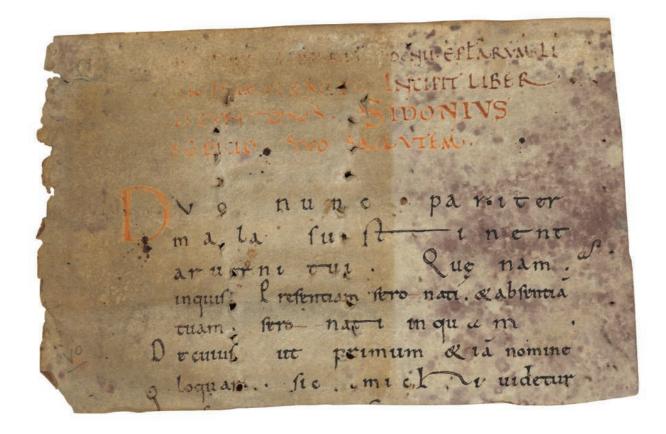
Provenance:

- (1) Robert G. Babcock, New Haven.
- (2) Bernard Quaritch, 1994.
- (3) Schøyen Collection, MS 1765.

Text:

The text, beginning '[...] hodie circumcisionis' on the recto, as currently bound, of the first fragment and ending '[...] magnis Eccles[iæ] gaudiis celebretur. Quoniam hu[mana]' on the verso; the second fragment beginning '[con] secrata sollemniter recensere' and ending 'eius apud te patroci[nia]', presents services for the 3rd Sunday after the octave of Epiphany (18 January) and for Holy Innocents (28 December), Saints Prisca (18 January), Sebastian (20 January), Agnes (21 January). The normative Sacramentary does not have the scriptural readings from the Gospels and the Epistles but does regularly have services each consisting of just a Collect (short prayer), Secret of the Mass, and Postcommunion, along with Prefaces and 'orationes super populum'. The present text is without the scriptural lessons and does have the Collect, Secret, and Postcommunion of the Mass; but also included are Offertory, Communion, Responses, Versicles, and Alleluia.

£4,000-6,000 U\$\$5,100-7,600 €4,600-6,800



SIDONIUS APOLLINARIS (c.430/33-c.479), *Epistolae*, in Latin, manuscript on vellum [?France, late 10th century]

Among the earliest witnesses from the *Epistolae* of the great 5th-century Gallo-Roman aristocrat, high official, poet and letter writer, Sidonius Apollinaris.

Two fragments, 95×149 mm and 95×142 mm, forming part of one column, 11-12 visible lines written in brown ink in a Caroline minuscule, one four-line title supplied in red Rustic Capitals (stained, with part of the title obscured). Bound in grey buckram at the Quaritch bindery.

Provenance:

(1) Bernard Rosenthal.

(2) Schøyen Collection, MS 1650/2.

Text:

Sidonius Apollinaris, bishop of Clermont, was a key figure in the transition from the later Roman Empire to the early Middle Ages and the dawn of Europe as we know it. Nine books of his *Letters* survive, modelled on the nine books of Pliny, and described by the venerable 20th-century translator of Sidonius, W.B. Anderson, as 'an invaluable source of information on many aspects of the life of his time' (*Sidonius: Poems and Letters*, Harvard: Loeb Classical Library, 1965). The present fragments, as they are bound, are from the beginning of Book II, ep. I (to his brother-in-law Ecdicius Avitus, beginning: 'Duo nunc partier mala [...]'), in which he pleads with Ecdicius for his return to Auvergne to counter the pernicious influence of the barbarous Roman Seronatus; and the very end of Book I, ep. XI (to his friend Montius, ending: '[...] cui finis gloria fuit. Vale'), in which Sidonius dwells at length on a literary conspiracy that saw him unjustly accused of composing bad satire.

Over 100 manuscripts containing the works of Sidonius survive, to varying degrees of completion. The earliest are Bodleian Library MS. Laud Lat. 104, together with a fragment from the same manuscript at Erlangen University Library, MS 2112/7 (known as 'L' in Christian Lütjohann's critical edition and classified as D37 in Franz Dolveck's census), and St Gallen, Stiftsbibliothek, Cod. Sang. 190 (D105 in Dolveck's census), both dating from the first half of the 9th century. The majority of the surviving source manuscripts were composed from the 10th to the 13th centuries (in addition to MS. Laud Lat. 104, see also Reims, Bibliothèque Carnegie de Reims. Ms. 413 [Lütjohann 'R' and Dolveck D56], 9th century; Paris, Bibliothèque nationale de France, Lat. 2781 [Lütjohann 'P' and Dolveck D43], 10th century; Rome, Biblioteca Apostolica Vaticana, Vat.lat.3421 [Lütjohann 'A' and Dolveck D71], 11th century; Madrid, Biblioteca National de España Mss. 9448 [Lütjohann 'C' and Dolveck D25], 11th century; Florence, Biblioteca Medicea Laurenziana, S. Marco 554 [Lütjohann 'M' and Dolveck D16], 11th century).

Script:

The script is an unusual, widely spaced and ligatured Caroline minuscule dating from the late 10th (or early 11th) century. Dolveck suggests that the elongated forms are an attempt to correspond to the layout of its model. The present fragments are among the earliest witnesses to the text of the *Epistles* (earlier still is MS 1950/1, also in the Schøyen Collection, which dates from the 9th century) and likely the only manuscripts of Sidonius still in private hands. The present fragments are no 92B in Franz Dolveck's census of Sidonian manuscripts in the forthcoming *Prolegomena to Sidonius Apollinaris*.

Bibliography:

C. Lütjohann, Gai Solii Apollinaris Sidonii epistulae et carmina [...], Berlin, 1887

Gavin Kelly and Joop van Waarden (eds), *The Edinburgh Companion to Sidonius Apollinaris*, Edinburgh: Edinburgh University Press, forthcoming January 2020. Franz Dolveck's manuscript census is part of chapter 16, 'The Manuscript Tradition of Sidonius'.

£5,000-8,000



*431

DEED, in Latin, manuscript on vellum, Spain, Sant Sebastià del Sull, 26 October 965

An exceptionally early document - more than a thousand and fifty years old - by a named scribe, by which Guisclamon, Ponç, and Bergonna, as executors of the deceased Argeric, donate part of a vineyard to the monastery of Sant Sebastià.

c.70×290mm, unruled, written with 10 lines of Caroline minuscule script, the opening initial with simple foliate ornament, 10 lines high, the dorse with a long 17th(?)-century summary in Catalan and 'Nr. 9' (small losses at the upper and lower edges, barely touching one or two words of text, somewhat worn but still entirely legible).

Provenance:

(1) Written by the priest Godmares, and dated VII kalends of November in the 12th year of the reign of 'Luthario rege filio Lodovico' (i.e. Lothar III, son of Louis IV, thus: 26 October 965), in favour of the Benedictine monastery of Sant Sebastià del Sull, at Saldes, Catalonia, which later became a priory of:

- (2) Sant Llorenç del Munt, near Bagà, to which its archive passed, until dissolved in 1608; from there the documents passed through various other repositories and were eventually dispersed: to the Archive of the Crown of Aragon in Barcelona, in 1845, to the Biblioteca de Catalunya, the Abbey of Montserrat, the British Library; and elsewhere; many having been owned by:
- (3) Joaquim Areny de Plandolit (cf. lot 437), who transcribed the present one c.1900, and wrote 'S. Sebastian mon. / 965' on the dorse.
- (4) Swann Galleries, New York, 6 November 1986, lot 30.
- (5) Bernard Rosenthal, his 'I/280'; sold in November 1989 to:
- (6) Schøyen Collection, MS 590/49.

Script:

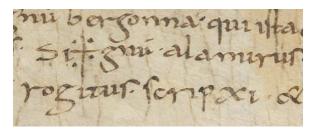
The writing of this document is characterised by its 'g' with a open lower bowl, the 'r' that descends below the other minims, occasional use of majuscule 'R' ('nove(m)beR', 'GodmaRes', 'supRa'), 'd' sometimes with a cross-stroke through the ascender, and a strange 'ct' ligature in which the join occurs at mid-height instead of at the top. The spelling of 'scripxi' doubtless reflects local Catalan pronunciation.

Bibliography:

Mark Mersiowsky, 'Katalanische Urkunden in privaten Sammlungen: Originale des 10. und 11. Jahrhunderts aus Sant Llorenç del Munt und Sant Llorenç prop Bagà aus dem Besitz des Joaquim Areny de Plandolit', *Archiv für Diplomatik, Schriftgeschichte, Siegel- und Wappenkunde*, 49, 2003, pp.49–80; reprinted in Catalan translation in *Faventia* 27, 2005, pp.57–81.

£4,000-6,000 US\$5,100-7,600 €4,600-6,800

[sig]nu[m] bergonna qui ista signum alamirus rogitus scripxi



H Boy LEA coderain at orlinbuccens пи Сепестепи поктан omes intocolect stronerun fabritapicfeemfoperintepla quer. Regrante med quan on Lirminguphin an biregrincent. Librirocchim fie dieens iber dien drift dieht. demattectoof Question po queo milli nerbimble ter taphan controv stanoi minif Copuration of arm ferreeilhaubriconform Ser on nethrinafia. siprec pur um of bundlema of committo. anonis fermonto contra todo tchic facerdon.starchumfilithan is babunatored and Sues annela. Staphan Eribe stati internanced occurs, to steful underest horne in Proport. & maledictum of fadely inflanta te wimfapme. s'fuppplo. & THE SE Hough assent me. Ex inpomina. venbuluolium go undun art drif to carco col most of mentich Mag acimumoniticcentrell top Ligarete apparer fount Creek of Quianonamore parer ligerif repulchrarations The acres to be the real of the real Crnonuncampoculumonia ooturpmel nobi malacoc mens resultion for "mapel chaffacer por, starth Locatelli Cercomman sur regiono precin Quantito stadiobor stephan statua. dengregation agen out to and am pobern more sella filmbene filmanatenfloor neturea Streetin Afcenous chacelubration which resteption somfure mos. mota locurient inca calla amiliay quibilita haurm omners. Da our onlecce bertheine Sanderei sp of art come and quantitation regini. Larry curtifum contest on the labor federa some Decorar onficee o. robucamalinaplocii hanc. shuphabiton for Oma quinuem di moom are ilulega que legaricentea. Ste my ret top gravit styr Lancor bearing sharih cut the fe out cora one lle sa canel onfalient, creamet butter poll diffin steal mememoperibmanny retir precipinal Confimen

cene thumna amalech film mubel manh sam nammasa, the feir lorans folul febeon. and offen excer offphun fuln Loran borribuma forer aurto an fugue thamna filmfolal. alum Smanath Actul . 816 phi, sionam, filutebeon, ma. Sana Sana filitana otton. filitonon, bamaran, &clabin. Sterbum Schman, Filmrefer. bulaam Stalun, riachan bilu orion us man. Ha fune regel quimpenner men cdoin amequa efferrex tuper files urt Bale filtur beor & nomen cumaru ems penaha Obor musch wirtute sugname perchab film sair ochon. C acps tobab furfer mortuns. require peo una vertude manon. Obra quoque unan. el regnante peoutour filius bacaro Carpentin maoran. min moab. El noma mantel auch. Cuquero furfermon unif require procofemla. pemaferca fed stfcmla mon. mur est erromanu peo fint, peroobodo de ac mera am penfinett. Mormoquograad agnamic proceduit ... inm hiturachbor fed this mornive

el regnatur procono abcunuf urba fur nomphou. crappet Laracti uvorems mechel abel filiamated filieme мавла. Влоголит тот по oucef progibut medom effe experime bur damma. our alm out wheth our olima. ow.ela ourpinon ourcenes, ourthemin ourmipfor our magdiel our hymm. Dirous colom tiliname intimeon ruben Leur moa machar et sabulon am where benta min neprhilim gath afer. I diremm ber annam rela. remarifune expedita, the cananemon fur authory mogentum uzut malufoo

- namono. Mocron cum.

 I human aut nurufcuripepera
 ei planet, se ana, omitergo
 hiu urangunap falundia pla
 urferiom. Sechumal, filu
 quoq-sure, samiri. Sechur.
 secman. chale al. quoqostourcu, finnal quinqu faluchar,
 machir, quirar baus, intisipecama infurosamathe
 marti, filuscham. assarut.
- f ditaite from quantime cabicite malet, cerameth chilabi. Portoning gonge.

θ**432**

BIBLE, in Latin, manuscript on vellum [northern(?) Italy, late 10th or early 11th century]

Large, handsome leaves with ample margins, epitomising the clarity and legibility of Caroline minuscule script, and the major Carolingian achievement of pan-European standardised Bible production

 $2 \ leaves, each c.330 \times 235 mm, blind-ruled for two widely spaced columns of 33 lines written in a regular, well-spaced Caroline minuscule script with few abbreviations and clear punctuation, ruled space c.270 \times 180 mm, each sentence beginning with an enlarged initial (some darkening in the margins, a few stains, slight cockling, and some worming in the upper margin of one leaf, but generally in very good condition). Bound in grey buckram with gilt title-piece by Bøthuns Bokverksted, Tønsberg, Norway, 2018.$

Provenance:

- (1) The leaves show none of the damage usually associated with pastedowns and wrappers, and they are therefore likely to have survived as flyleaves.
- (2) Robert Babcock, New Haven.
- (3) Bernard Quaritch, 1993.
- (4) Schøyen Collection, MS 1766.

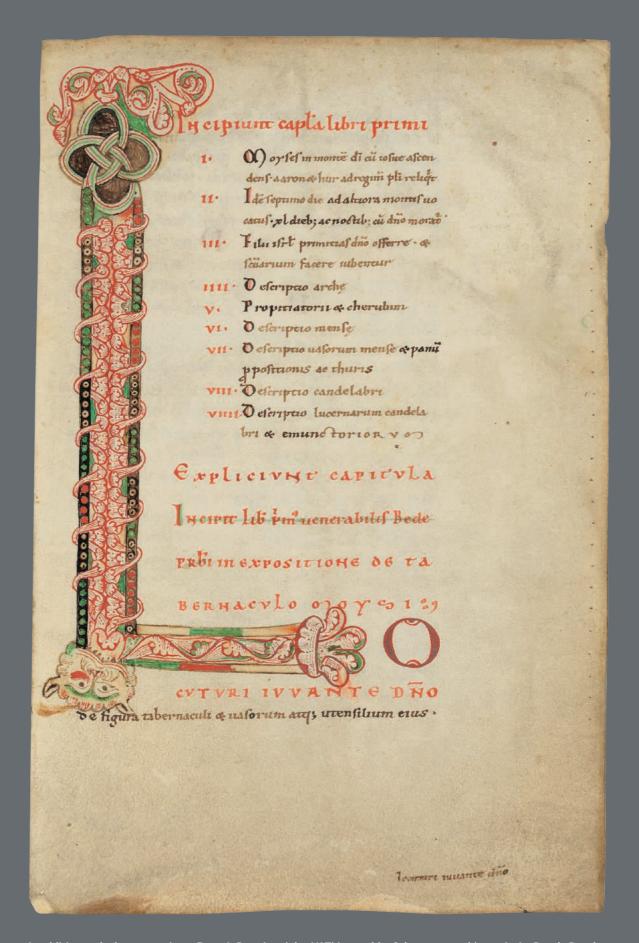
Text:

The leaves contain IV Kings 22:9–23:14 ('et dederunt [...] ossibus mortuorum'), and I Chronicles 1:39–2:38 ('Cenez, Thamna, [...] genuit Jehu'): the former concerns the Book of the Law, and Josiah renewing the Covenant; and the latter includes a list of descendants of Abraham.

Script:

This is an elegant and highly legible specimen of Caroline minuscule. Letters are well-spaced and well-formed, so that there is rarely any chance of confusing the minims in words like 'cuius' or 'beniamin' (leaf 2, column 2); the 'st' ligature is tall and graceful; the ampersand predominates, but (uncrossed) tironian 'et' appears occasionally in the lists of names, as if to provide some variation; diacritic marks are added over many of these names to aid pronunciation and reading aloud. The list of names in I Chronicles 1–2 provides an exceptional example of the use of uncommon letter-forms including several variants of 'z'.

£4,000-6,000 US\$5,100-7,600 €4,600-6,800



BEDE, De tabernaculo, in Latin, decorated manuscript on vellum [Normandy or Norman England?, late 11th or early 12th century]

An exceptionally fine and large example of Romanesque decoration, and of the script of Norman and English scribes in the decades after the Norman Conquest of England

A single leaf, c.265×180mm, ruled in very faint plummet for 29 lines, the recto written in a very fine Romanesque bookhand with rubrics in red, in a mixture of minuscules and Square Capitals, the script on the verso with sharp angles and serifs, ruled space c.180×110mm, decorated with a very large initial 'L' more than the full height of the text, incorporating a 'lion mask' and foliate designs, executed in brown, green, and red inks, infilled with the same colours plus a pale yellow wash, prickings preserved in all three outer margins (light vertical and horizontal creases, minor staining and darkening in the margins, but overall in exceptionally fine condition). Bound in grey buckram at the Quaritch bindery.

Provenance

(1) Reported to have been found within a book acquired in York in the 1940s (no later than 1947) by Louis Pearson, Chaplain of Bede College, Durham.

- (2) Bernard Quaritch, cat. 1088 (1988), no 4.
- (3) Schøyen Collection, MS 76.

Text:

This is the first (and surely the finest) leaf of the text, containing a capitula list of nine numbered chapters; a rubric 'Incipit liber primus veneabilis Bede presbiteri in expositione de tabernaculo Moysi'; and the beginning of the text, from the incipit 'Locuturi iuvante domino de figura tabernaculi [...]' to '[...] omnes gentes baptizantes' (equivalent to D. Hurst, *Bedae opera*, *pars II*, *2A*, Corpus Christianorum, vol. 119a, 1969, pp.3–5 line 31). Chapter 1 starts on the verso with a quotation from Exodus 24:12, introduced by a red initial 'D', and marked by diplé in the outer margin, followed by the text itself, marked by another red 'D'.

Scripts:

Apart from the stunning decoration, the main interest of this leaf is that the recto and verso seem to have been written by different scribes; the verso written in a much more angular, 'prickly' script, comparable to that which was characteristic of manuscripts made at Canterbury and Rochester cathedrals (on which see N.R. Ker, English Manuscripts in the Century after the Norman Conquest, Oxford, 1960). Division of work between scribes is common in 11th- and 12th-century monastic manuscripts, often with the 'master' scribe writing the beginning, as if to set an example for an assistant to follow.

In the accompanying correspondence from 1986, A.C. de la Mare writes that it 'could well be XI2 and looks very Norman', and Marvin Colker writes' I think it is early 12th century. It the side with the contents and opening of text even looks as if it might be from the closing years of the 11th century. I would regard the leaf as English'. Richard Gameson, *The Manuscripts of Early Norman England (c. 1066–1130)* (1999), no 619, attributes it to 'England or the Continent'. For several decades following the Norman Conquest of 1066, large numbers of monks from Norman monasteries moved to England (many English bishops and abbots having been replaced by Normans), often making it difficult to know on which side of the English Channel a manuscript was produced.

A late 11th-century copy of the text from Winchester is now Oxford, Trinity College, MS 28 (255 \times 205mm, 28 lines; see Gameson, *Catalogue*, 2018), a c.1100 copy from Christ Church, Canterbury is Bodleian, MS. Bodl. 385; and an early 12th-century copy from Durham (lacking its first leaf and, like the present leaf, with 29 lines per page) is Cambridge, Jesus College, MS 14.

£20,000-30,000

US\$26,000-38,000 €23,000-34,000

Moyses in monte[m] d[e]i cu[m] losue ascendens. Aaron [et] Hur ad regim[en] p[opu]li reliq[ui]t



illis. scripta s[un]t aut[em] p[ro]pt[er] nos. Om[n]ia uidelicet n[on] solu[m] facta v[e]l verba q[uae] sacris litt[er]is continent[ur] veru[m] etia[m] locoru[m]

तीर्ता दिल्लाहर कि असे सूर्य तार शार वार्त पार्ट के कि कि दे

recolumnic parroania senciamus to adocoo. nagromprar. ut depapty munerib; grar exhi benter beneficia pociona fumani. p Nat ple mono gnor ray way illay confess . 18 con fessoy. onib; glorionis circular expregis. danot execut initacione pficere interfione gandere & obt Surcepe due poel ex mimera :que ut tuo fint digna confectuation tury pab; downer . pdd 600). orport fact se pototi kongunit repleti libamine granedrir ut gat pra devocione gerim certa re deprione captionis. p. mand vike invo. amtiquera potencie tue mimaila sera infexufia gli une toria martyrii cotulifti cocede priciur ut cum natalicia colim per abre exepla quadiam p ndulgenna not a bena illa marzyr im alla. plore quelliqua tep extra semerto catta tant. & tue pfellione un num. p. Sop obt. usape mimera d' que inbeate illius mar eyr is que folleprimare defferimin auuf nottem patrocinio unhent not due supramiteria se intardena benta . iff mar tyris un repri na prec hone con former & Aller oraciones dead vente duixcua dne potentia ma ocueni ocqdecde meg militi. usq; infine leti clemit operare. Quium Alea. onscentrai mas qu'à untando purifica un uement

[re]de[m]ptione capiamus. P[er]. IN NA[TA]L[I] VIRGINUM.
D[eu]s q[ui] int[er] c[et]era potencię tuę miracula [et]ia[m] in sexu fragili uictoria[m] martyrii co[n]tulisti, co[n]cede p[ro]picius, ut

depuone capamur. p. 10 nat VIR 61000).

Jantesera potencie tue miracula sua infexufia
gili un torui martyrii cotulisti. cocede apiciuriu

θ434

GREGORIAN SACRAMENTARY, in Latin, manuscript on vellum [Germany, second half 11th century]

A fine example of a book used by a priest at Mass in the eleventh century

A single leaf, c.285×200 mm, blind-ruled on the (present) verso for 26 lines written in brown ink in a somewhat irregular Caroline minuscule, ruled space c.250×160mm, with rubrics employing uncial forms, rubrics and large initials stroked in red (now mostly darkened by oxidisation), added old foliation numbers '63' and '64' (with a vertical crease, the recto [bound as the verso] worn and stained but still legible, the margins somewhat cropped with no loss of text). Bound in grey buckram at the Quaritch bindery.

Provenance:

- (1) A pen-trial 'Arma virumque' (the incipit of the *Aeneid*) in 15th-century Humanistic-influenced Italian/French script, in the upper margin of the verso (present recto), suggests not only that by this date the Sacramentary text was obsolete, but also that this leaf was already serving as the front pastedown of a Humanistic copy of a Classical text.
- (2) Later pen-trials on the present verso appear to include the date '1617'.
- (3) Unidentified 20th-century French owner: inscribed twice in pencil '12e s'.
- (4) Louis Bondy, London bookdealer; acquired from him in 1960, perhaps at the London Book Fair, by:

- (5) Bernard Rosenthal, his 'I/99'.
- (6) Bernard Quaritch, Bookhands V, cat. 1147 (1991), no 32.
- (7) Schøyen Collection, MS 634.

Text:

A Sacramentary (cf. lot 441) differs from a Missal in that it contains only the texts said by the priest officiating at Mass: for proper Masses these are the Collect, Secret, Preface, and Postcommunion (a Missal additionally includes the Epistle and Gospel readings, which are read by a sub-deacon and deacon, and may indicate the parts sung by the choir, found in full in a Gradual). On the present leaf, the rubrics for the Secrets are 'oblata', 'obl.' or 'super obl.', characteristic of the Gregorian Sacramentary, based on a manuscript sent by Pope Adrian to Charlemagne in the late 8th century. The text here comprises part of the Common of Saints, opening in a Mass for Apostles, and including the proper texts for One Martyr, Martyrs, One Confessor, Confessors, and Virgins, followed by the beginning of prayers for Advent.

Script:

Written in dark brown ink in a large, bold, clear hand, suitable for reading aloud at arm's length, despite fairly frequent abbreviations and some joined words (e.g. 'insexufragili' for 'in sexu fragili'). In the Mass for a (singular) Virgin, plural forms are added between the lines, e.g. 'intercedente the beatatis ill. martyribus'. The ampersand is used to represent 'et' within words e.g. 'repl&ti', 'c&era', 'l&tificas').

£3,000-5,000

US\$3,900-6,300 €3,400-5,700



ортобранти во Kairous woodas 6 שופעלעושם לשו שורי שמם AK arno roupo opupo produce agraghi g-ranta bantonul wart mapiquot TOU A in ubeac aprildra 2000 of Karaha Kayoud o Tooour фанройоно, тора Ap dom no you from on 8 x Dohoa map XA atroph or mo you athat μίγμετανωνλάσα אס ידוואל ידוס בוף גל ofairlow the 104; oi of roper do Koin light Eloogo poqueo grop. lidhwomakio Swindferro. couph ou magation usp. Nak Tipa lixia KHY TO GO SUGSTAN ous raimpoo raw maphy you rook Kai Mehansol-moid Kai olistecop fartipo でいるおかんのないれんか TOIL MOSOLAGOLAGOL ap TOU TI TOU \$00. hyddohamkbah Karayoru Topaa 'Aarroc, owt Tpeio How hair KXI thinger TO populate ou dist ¿ Aac i papac auroio Sal gonhar 000 14 יוצען עסד עסט דסט דסט אבאף TO AND TOU PE EIPKT Karaki Dajio TX 30 Dod No Kaiaot KAKYI HOLON MOSS Hayea Kpalikara gip ap rai ax of Top Sibporaju thirov dikurcio paprot. or stipou Karten Koo GREISG LI-TPITH THE Kaidamapaixai buh mabi mon tan with Top arthrip TOULK HOO andondon שו עשון וו שום אום hy Xahahphoa. 04 THO KOTU NH NANK 40 000 800 THYOUND, or of El

θ435

SYMEON METAPHRASTES, Menologion: Passio of Sts Gourias and Samonas, in Greek, manuscript on vellum [eastern Mediterranean, possibly Constantinople, 11th century]

An early witness to the work of the great Byzantine hagiographer Symeon Metaphrastes, with excerpts from the martyrdoms of the Edessan saints Gourias and Samonas.

A bifolium, each leaf c.285 x 225mm, blind-ruled for two columns of 30 lines written in brown ink in a regular Greek minuscule, ruled space 250 x 160mm, small initials in red, later (perhaps 15th- and 18th-century) annotations in the margins (some staining and darkening, especially to margins, light fading to a few letters, top right corner of second leaf clipped but not affecting text). Bound in grey buckram by Bøthuns Bokverksted, Tønsberg, Norway, 2018.

Provenance:

- (1) Sotheby's, 5 December 1994, part of lot 50.
- (2) Schøyen Collection, MS 1979/2.

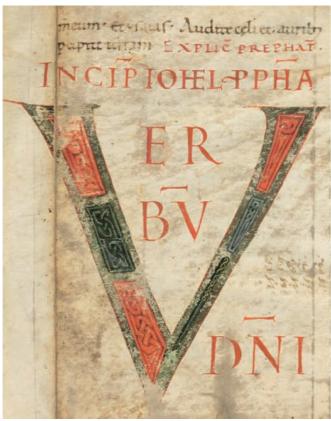
Text:

Symeon Metaphrastes (fl. c.960), the most renowned of the Byzantine hagiographers, wrote various devotional works but his reworking of the lives of the saints was his greatest success. Starting with September and running the course of the year, they were copied in sets of six or twelve volumes, not all of which survive. Sts Gourias, Samonas (and Abibas) were martyred on 15 November. The text comprises the Passion of Sts Gourias and Samonas (cf. Migne, PG, 116, the first leaf 132C-133C, beginning '[...] τέλος. Την Έδεσσαν [...]' and ending '[...] τίματι μέυ [...]'; the second leaf 136B-138A, beginning 'καί τοὺς πόδας [...]' and ending '[...] καί νῦν Κύριε τὸν καθ' ἡμῶν [...]'.

Script:

The Greek minuscule is associable with the conservative liturgical script of the so-called *codices vetustissimi* and *codices vetusti* of the 9th, 10th and 11th centuries: the lettering is well formed and exact. At the same time, there is a tendency in the present manuscript to slope the writing, and the letters are more spaced than in earlier centuries. The introduction of enlarged letters and uncial forms among the minuscules is a habit that is also evident in a book of Canons of 1042, now Bodleian Library, MS Barocci 196 (see Thompson, *An Introduction to Greek and Latin Paleography*, Oxford, 1912, no 65). Similarities can also be found with another 11th-century leaf from a Metaphrastic Menologion, written at the monastery of the Studion in Constantinople, and later in the Library of William Foyle, sold at Christie's, 11-13 July 2000, lot 1.

£4,000-6,000



(detail)

BIBLE, a large decorated initial on a leaf from an Atlantic Bible, in Latin, illuminated manuscript on vellum [Italy, probably Rome, middle or third quarter 11th century]

An imposing leaf from an illuminated Giant Atlantic Bible (or 'Bibbia Atlantica').

A single leaf, c.570×400mm, blind-ruled for 2 columns of 51 lines written in a good Caroline minuscule, ruled space c.420×270mm, with one rubric in Rustic Capitals, another and the incipit in Square Capitals, illuminated with a very large (16-line) initial 'V' filled with panels of interlace ornament, chapter divisions not originally emphasised, chapter numbers added in margins (recovered from use as a book-cover and thus with typical damage including folds and creases, a few holes and sewing punctures, the outer corners cropped, the recto with considerable wear and staining but the verso generally clean and very legible, conserved by Christopher Clarkson at West Dean College in 1989). Bound in grey buckram by Bøthuns Bokverksted, Tønsberg, Norway, 2018.

Provenance:

- (1) Probably written and decorated at Rome, to judge by the analysis of stylistic evolution described in the introductory chapter of K. Berg, *Studies in Tuscan Twelfth-Century Illumination*, 1968.
- (2) Chapter numbers added in the margins perhaps in the 12th century (they do not correspond to the early 13th-century divisions devised by Stephen Langton, and adopted in the 'Paris' Bible) at Joel 2:1 and 2:28; a running heading 'Johel p(ro)ph(et)a' and folio number 'cxxii', both in red in the upper margin of the recto, perhaps added at the same time.
- (3) Dismembered doubtless in the mid-16th century for use as scrap vellum by a bookbinder, inscribed with a pen-trial 'Non habui calumum scrib[...] melius isto' and a series of five dates from 1550 to 1562.
- (4) Probably removed from a printed book in the 19th century and inscribed in pencil (partly erased) '[...] Saec. Xo'.
- (5) Mark Lansburgh (d.2013), teacher, hand-press printer, and manuscripts collector; not included in the 1962 *Supplement* to de Ricci's *Census*, and thus presumably acquired at a later date.
- (6) Bruce Ferrini (d.2010), sold in March 1989 to:
- (7) Schøyen Collection, MS 216.

Text:

The text comprises the last two lines of a prologue (Stegmüller no 511), and Joel 1:1–3:7 (i.e. the entire book except for the last 14 verses). Jeremy Griffiths observed in 1990 that the readings in the preface 'percipite' for 'percipe', and 'meum' for 'meo', are recorded together only in one of the manuscripts collated by Donatien de Bruyne (*Préfaces de la Bible latine*, 1920, p.137): St Gall, MS 44, an 8th-century copy of the biblical Prophets with an inscription by Johannes, Abbot of St Gall from 760 to 781.

Script

The main text is in a fine Caroline minuscule, characterised by the use of tall 's' to the exclusion of the round form, except as a majuscule at the beginning of a word, or at the end of a line; minuscule 'f', 's', and 'r' which descend slightly below the other letters; 'g' with a closed lower bowl; 'z' like a large numeral '3'; and the absence of the ampersand and tironian nota for 'et'.

Illumination:

Academic consensus has it that the phenomenon of producing large-format biblical manuscripts originated in Rome, under the papal aegis, as a means of promulgating Gregorian church reform in the 11th and 12th centuries (although for an argument as to why this theory is too reductive, see L. Yawn, 'The Italian Giant Bible, lay patronage and professional workmanship', Les usages sociaux de la Bible, Xle-XVe siècles, CEHTL, 3, Paris, 2010). The 'hollow shaft', 'early geometrical' style (according to the terminology of Edward B. Garrison) of the initial in the present leaf and the bright palette of reds and greens, suggests a Roman production of the second half of the 11th century. Stylistic comparisons may be drawn with a number of other central Italian Atlantic Bibles in institutional collections: Genoa, Biblioteca civica Berio, M.R. Cf 3.7; Rome, Biblioteca Angelica, Jat.1273 and Rome, BAV, Vat. Jat.10404, for example.

£15,000-20,000

US\$20,000-26,000 €17.000-23.000 In der nine og Willelm. Addio virtletin. A Tourannifer med algorier med i soft wir la alfred normal inume pacificatorer med end centurer sum it suminger angenner og anne en gipetumir te undaers ame sivilaria da tura. In stense dom dubergan abbar.

Allemande sensofred de posibio a amai vidres amainirende di bermande terpese, a willelm wilder in al wilder it olibam.

Allemande sensofred de posibio a amainire du bis aberat d'usalabo qui e immerciant qui prine abbarant al sono de bonoir bonoire qui bis aberat d'usalabo qui e immerciant qui prine abbarant al sono de sonoire du procurim to significatore d'usalabo qui e immerciant qui prine transfer sono feculem to distincione d'usalabo qui en unitar finaterir de significant d'usalabor en interes de sonoire d'usalabor en interes de sonoire d'usalabor en interes d'usalabor en intere

*437

DEED, in Latin, manuscript on vellum, Spain, Sant Julià d'Altura, 23 May 1062

A fascinating document recording an agreement between Guillelm, his bothers Guillelm and Joan, and their sisters Guisla and Fruiló, and Sunyer Argemir, before a court in Sant Julià d'Altura, concerning vineyards in Marçans, belonging to Sant Llorenç del Munt, that they inherited from their mother.

A single sheet, c.100×260mm, written with 14 lines in a somewhat cursive Caroline minuscule, the first initial enlarged, the names of the witnesses each preceded by word 'Sig+num' (containing a cross with a point in each quadrant, that in the lower right larger than the others, and perhaps added by the witnesses), the final line identifying the scribe Benedictus and with his notarial mark in the form of a knotwork design, endorsed by medieval hands 'Ad mon. de Llorenz del munt a Terraça' and 'Terraca mercans', and 'Monte 1062' by Plandolit (very minor wear, creases, etc.; the lower margin narrower due to the vellum coming from the neck of the animal-skin).

Provenance:

- (1) The Abbey of Sant Julià d'Altura (close to Terrassa, and about 15 miles north of Barcelona).
- (2) Doubtless kept in the archive of the Abbey of San Lorenç del Munt (about 5 miles north of Terrassa), until it was dissolved in 1608; the archive then passed through a number of other institutions in and around Barcelona, a large proportion of them ending up at the Archive of the Crown of Aragon in 1845, with others going to the Biblioteca de Catalunya, the Abbey of Montserrat, and the British Library.

- (3) Joaquim Areny de Plandolit (cf. lot 431), with his inscription on the dorse.
- (4) E. Fisher (1920)
- (5) Swann Galleries, New York, 6 November 1986, lot 33.
- (6) Bernard Rosenthal, his 'I/281': sold in 1989 to:
- (7) Schøyen Collection, MS 590/50.

Text:

The agreement is made 'In presencia Domini Audegarij abba. & Remundi Seniofredi de Vesubio. & Amati Uldrici. & Maroni Renardi. & Bernardi Terrocij. [...]' and several 'other good men who were there', the document is dated 'Actum est hoc x. kl. iunij. anno iij. regni Philippi regis'; the final line names 'Benedict, priest and monk, who wrote this, on the day and year as above'. The document is of a type known as an 'acta de definició', a new documentary type of the 11th century.

Bibliography:

Mark Mersiowsky, 'Katalanische Urkunden in privaten Sammlungen: Originale des 10. und 11. Jahrhunderts aus Sant Llorenç del Munt und Sant Llorenç prop Bagà aus dem Besitz des Joaquim Areny de Plandolit', *Archiv für Diplomatik, Schriftgeschichte, Siegel- und Wappenkunde,* 49, 2003, pp.49–80; reprinted in Catalan translation in *Faventia* 27, 2005, pp.57–81.

Pere Puig i Ustrell, El monestir de Sant Llorenç del Munt sobre Terrassa: Diplomatari dels segles X i XI (3 vols, Barcelona, 1995), III, pp.1189–90 no 410.

 and sepulchrum mare dignatus et impater: tramen diademate deposito adsepulchrii sirum fuscapit cum piscator: lecc si urrona gia sugat con cupifconda marry ribuf-nec ipfa fraudaus qui bo noron tamen mer anglofque icum. Videmuf coram glas in wrist a flupanus qd pawrenur: uamufnofadmuauomfflupor apphendere fiunderemus marryres muranglos glanus quorum natalicia uidemus pplos cele branus Sed nos uolumus gaudere cum seis er ur buktuone mundi nolumuf fufuncre cum illis. Qui mi fanctof martyrt ud in quantu potutate nolagit imitari ad corum beautudine non pow nupucnire. Sic capts parcardicent Si fucrimus foci paffionum gimufæconfolauonu li dis in au iglio fi munduf inquit uof odit fawir quia prioran me uobifodio habuit. Recufat ce in cor port qui odium non unt fustingt cum capite. renaliquif fr quif e qui possir beaus. V martyrum uchgia fequi Huic egorcipondeo qa non folum marry to fed caa ipfum dnm cum ipfi" adamorio fi uolumuf poffumuf imitari. Audi non me fed ipfum dim bumano genericlamanic ædi comm. Difere ame quia mini fum achumilis cordo dudi a beatum parum ammonane. Lpc inquit probif pafful e relinquen suobis exemplu

θ438

LECTIONARY, a rubricated leaf from the Common of Saints, in Latin, manuscript on vellum [Germany (perhaps Weingarten Abbey), first third of the

Exceptionally elegant script from one of the great scriptoria of 12thcentury Germany.

A single leaf, c.315×240mm, blind-ruled for a single column of 26 lines written in brown ink in a very fine, regular, Romanesque book-hand, ruled space $c.275 \times 180 \, mm, enlarged \, initials \, and \, chapter \, numbers \, in \, red \, (recovered \, from \, red \, (recovered \, from \, red \, (recovered \, from \, red \,$ use in a binding resulting in a dirty verso, the outer margins slightly trimmed but not affecting the text, two small neat slits in the fore-edge margin, small holes from the sewing-bands, the recto clean and presentable). Bound in grey buckram at the Quaritch bindery.

Provenance:

(1) Perhaps written at Weingarten Abbey during the abbacy of Cuno von Waldburg (d.1132), whose obituary mentions 'his successes in the construction of the monastery library, for which he also copied books himself'. The abbey was secularised in 1803.

- (2) Bernard Quaritch, 1989.
- (3) Schøyen Collection, MS 602.

Script:

The script is very regular and upright, the 'r' descending slightly lower than other minims, the letters 'pp' not kissing (e.g. 'app(re)henderet', recto line 8, 'p(o)p(u)los', line 9), but letters ending with an up-stroke (e, c, l, t, x) usually touching the next letter. Orthography is Germanic (e.g. 'karitatem' with a 'k'). Dr Regina Hausmann of the Wurtemburgisches Landesbibliothek, Stuttgart, has suggested that this leaf was written at Weingarten Abbey, based on its similarity to the handwriting of the scribe Udalricus Custos, who wrote Fulda, Hessische Landesbibliothek, Aa 35 (cf. H. Kollner (ed.), Illuminierten handschriften der Hessischen Landesbibliothek Fulda, I, Stuttgart, 1976, no 39.

Text:

The text comprises most of the third to seventh readings for the Birth of a Martyr in the Common of Saints; the text is printed in *Homiliae sive conciones* praestantissimorum Ecclesiae catholicae doctorum, Cologne, 1557, pp.643-44 ('cuius sepulchrum intrare [...] possim diligere. At[tendis]'); lessons IV-VII are edited from Caesarius of Arles's Sermon 223, 'In natale martyrum', in Corpus Christianorum, series Latina, 104, 1953, no 837 pp.882-84.

£2,000-3,000

US\$2,600-3,800 €2,300-3,400

corde. Audi [et] beatum Petrum ammonenete[m]. [Christus] inquit p[ro] nobis passus e[st]. relinquens uobis exemplu[m]

> cordo dudi ce beatum perum ammonente. Xpc inquit pnobif passus étreunquens uobis exemplu

BIBLE, a leaf from a Giant Romanesque Bible, in Latin, decorated manuscript on vellum [France, mid-12th century]

A huge leaf from a monastic Lectern Bible written in elegant script, with large-scale Romanesque decoration.

A single leaf, c.505×360mm, pricked in the inner margin and ruled in plummet for 2 columns of 41 lines written above top line in a fine, regular, formal Romanesque book-hand, ruled space 360×245mm, the text comprising the end of a prologue to Habakkuk (Stegmüller no. 531) and Habakkuk 1:1–2:17, no chapter division marked, except by a late-medieval hand, the words of the explicit and incipit in large display capitals alternately in red or blue, the main text beginning with a nine-line decorated initial 'O' in blue, c.85×65mm, infilled with foliate ornament in red, blue, and green, running headings in red (some light staining, small holes and minor rust-stains at each corner from having been pinned to a wall, a crease in each outer margin and through the text near the gutter edge, not affecting legibility, the verso darkened, stitching-holes and other typical damage from having been used as a book-cover, the verso with the dates 1591 and 1592, and 16th-century pen-trials in French). Bound in grey buckram at the Quaritch bindery.

Provenance:

- (1) Probably written at and for a Cistercian monastery in France (see below).
- (2) Apparently used as a book-cover in the late 16th century.
- (3) Reported by Rosenthal to have been acquired from Sotheby's in 1967, but not identified in their catalogues for that year, unless it was one of 'a few loose unnumbered fragments' in the 'Fragmenta manuscripta' album previously owned by Archbishop Tenison, Sir Thomas Phillipps, and Sir Sydney Cockerell and sold on 12 December, lot 51 (a volume now at the University of Missouri).
- (4) Bernard Rosenthal, his '1/205'.
- (5) Bernard Quaritch, cat. 1088 (1988), no 63.
- (6) Schøyen Collection, MS 81.

Script:

One of the features that signals a transition from Romanesque to Gothic script, the fusing together (or 'kissing') of the letters 'pp', is present several times ('ppha' for propheta, 'ppls' for populus, oppressus, etc.); the ampersand is used regularly for 'et'; round 's' is used regularly at the ends of words, but tall 's' elsewhere except for majuscule initials at the start of a verse; hyphens appear at the ends of lines; but 'i's are not dotted even when several minims are likely to lead to confusion (e.g. 'admiramimi')

The script of the present leaf includes a form of punctuation known as the 'punctus flexus', like a small '7' above a comma, typical of Cistercian and Carthusian manuscripts (cf. lot 440). The growth and spread of the Cistercian order in the 12th century is one of the most striking phenomena of medieval society and religion; the order became so popular that new monasteries were founded at an almost exponential rate, such that by the end of the 13th century there were more than 500, spreading out from the mother house at Cîteaux to the furthest reaches of Europe. Each new monastery needed its own set of books. In addition to liturgical texts the Bible was of course primary: biblical passages were read aloud to the community, and thus lectern-sized volumes were needed, both for legibility and as a tangible symbol of each church's stability and potency.

£7,000-10,000

US\$8,900-13,000 €8,000-11,000

$$\label{eq:condition} \begin{split} &\text{d[eu]m, sic s[an]c[tu]s uir [et] bellator inuictis ad exercendum se et probandu[m] tribulatione[m]} \end{split}$$

din: sic ses un et bellator munclus adec-

BACUC.

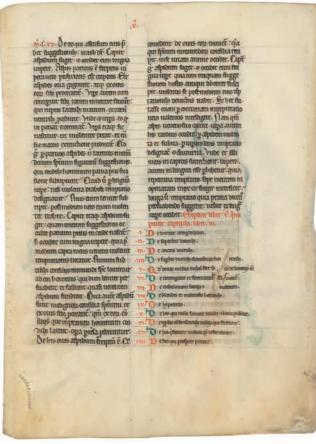
qui pseuerauerit usq; insiné bic satuis eru; eglatur in labore & dolore, etcü ierenna dicit; Cirbulatione & miseria inuocabo; Vt quomodo alius inuocat din: sic ses uur & bellator munchus adec eirendum se et probandu tribulatione et iniseriam inuemre desiderat;

CXPLICIT: PLOOUS: Incipit: ABACUC: PPDa:



ao te um paciens. Enon faluabis: de ostenoisti michi iniquitate elabore inde re? predam ce imusticiam contra me? Et factum est moicium « contraoicho potention; Prope hac lacerata est lex. re non queun usque ao finem moreium; Qua impus prevalet adversus whim! Aptea egreonur moicum puerfinn; Afpicue in gentibus. & moete ! et admirammy. Robstupescute: quia opus factu est in die bus uris. quod nemo credet cum narrabi tur; Quia ecce ego fuscitabo chaldeos. gen tem amaiam & uelocem fambulante fig latitudinem terre: ut possideat taberna cula non fua; Porribilis & terribilis est; Ex semetipsa utorcum de onus erus egre diet; Lemoies pardis equi ems? et neloci ores lupis uesprinis : & diffundent eques





ALULPH OF TOURNAI (d.1144), *Gregorialis*, in Latin, manuscript on vellum [southern Netherlands, Villers(?), third quarter of the 12th century]

A substantial decorated portion of a very rare text, written not long after the death of the author, with a very distinguished provenance

12 leaves (2 leaves, a gathering of 8, and 2 more leaves), c.360×265mm, pricked in all four margins and ruled in plummet for two columns of 35 lines written above top line in a fine late Romanesque script, ruled space c.250×170mm, rubrics, running headings, and added marginal chapter numbers in red, decorated with a large six-line puzzle initial in red and green with penwork in both colours, with a further 20 two-line initials alternately red or green with penwork of the other colour, the *capitula* list of Book XI with one-line red and green initials, the text comprising parts of Books X-XII (see below), original parchment flaws repaired with medieval sewing (minor stains and darkening, mainly at the edges, and a few creases, but generally in very fine condition). Bound in grey buckram at the Quaritch bindery.

Provenance:

(1) Written at a Cistercian house, to judge by the *punctus flexus* punctuation (cf. lot 439), doubtless Villers-en-Brabant (about 20 miles south of Brussels), and doubtless the 'Quarta pars Gregorialis' included in their 1309 library catalogue; the abbey was suppressed in 1796, and this was one of a group of about 20 manuscripts from the monastery bought in Brussels c.1823 by:

(2) Sir Thomas Phillipps (d.1872), his MS 29506, formerly bound at the end of his MS 322 ('De tentatione domini, fol[io], v[ellum], S[aec]. xiii', 'Ex Abbatia de Villari, in Flandria'; 70 leaves of the parent volume are now bound as Brussels, Bibliothèque royale, ms II.930); part of the residue of his collection sold by his heirs in 1945 to:

- (3) Messrs Robinson, of Pall Mall, and by the Robinson Trust in 1977 to:
- (4) H.P. Kraus; bought from them in April 1978 by:
- (5) Bernard Rosenthal, his 'I/276'.
- (6) Bernard Quaritch, cat. 1088 (1988), no 24, the 8-leaf gathering, and cat. 1147 (1991), no 93 (the four other leaves).
- (7) Schøyen Collection, MS 95.

Text:

Alulphus was a monk and librarian of St Martin's, Tournai, and the dissemination of this rare work seems to have been limited to his own house and a handful of other Cistercian houses in French Flanders and the southern Netherlands; it remains unpublished.

The volume in Brussels ends in Book IX, chapter 19; the present leaves contain Book IX.8–10 (f.2), X:13–XI:17 (ff.3–12, with one leaf missing after f.10), and XII:4–7 (f.1). For a list of 19 leaves, including the present 12, see de Hamel, $\it Gilding the Lilly, 2010, no 23. A leaf in the Takamiya Collection at Yale belongs immediately before the present f.1; one at Stanford University fills a gap between ff.2 and 3; and a leaf in the collection of Keio University belongs immediately after f.12.$

Script:

The present leaves demonstrate the beginning of the transition from Romanesque to Gothic script, with 'pp' fused together, an extra stroke in letters such as capital 'S', hyphens at the ends of lines, and 'i' rarely dotted.

£5,000-5,000

US\$6,400-10,000 €5,700-9,000



habentel of de uplo nous of bern domo accendarur amii quia omii ardebat geringin debet Antea û gid nonel accipant duo norari figor teneane illof timuf in deceno corrin ale in finishe upp ad fonces. Deinde afcendent led mambone logue fine creato merpre le. In prin apro creame de glum of terram- Similare om lectioner sequencer abiquerealis legisne S QVI MIRABILITER OREGIVS creasts bonuncin of unnabilities rede mili da wohn quefum concra oble tamenta peccato montificatione p fifter ut ingramur ad gaudia cerna peruemre f dannirm to Factum of mugula mauruna ik Came jus donuno glose emm - O ne or vs CVIVS anciqua miracula eriam nicis fecula choruscare sentimus dum od um populo a psecurione egipua liberando dor tare rue potentia consulità id in falencia generum y aqua regenerationif opera preta ut mabrahe filiof of mufritura digunat wour mundi transet plentaide Ften Apprehendore septe multeres va Vinca acta at dilecto OREONYS QVI NOS ad celebrandum paschale

θ**441**

SACRAMENTARY, for the use of Reims Cathedral, in Latin, illuminated manuscript on vellum [France, presumably Reims, third quarter of the 12th century]

From a book fit for use in the Coronation Church of the French kings, perhaps made for the King's son, Henry of France (d.1175), Archbishop of Reims

4 leaves, c.235×145mm, ruled very lightly in plummet for one column of 27 lines written in brown ink in a somewhat angular late Romanesque script, ruled space c.175×80mm, with one rubric and a few incipits in square capitals, illuminated with two large initial 'D's in gold, with red, green, and blue penwork ornament, a few three-line and smaller initials in varying combinations of colours, two initials including animal heads (with considerable damage to one or both of the upper corners of each leaf, affecting text and minor decoration to greater or lesser extents, but the major decoration barely affected). Bound in grey buckram by Bøthuns Bokverksted, Tønsberg, Norway, 2018.

Provenance:

(1) Produced for use at Reims cathedral, as shown by the Temporale with texts for the coronation of a king, and for St Remi; the Sanctorale with feasts of Rigobert, Remi (who also appears in the Canon of the Mass), Theodoric, and Nicasius; and, on the present leaves, mentions of an archbishop and of a *pallium* (worn only by archbishops and popes); made probably during the archiepiscopacy of Henry of France (1162–75), younger son of King Louis VI.

(2) Beauvais Cathedral Library, suffering from water damage between the compilation of the 1464 catalogue, when it was described as 'couvert de cuir empraint', and the 1750 catalogue, in which it is described as 'non relié [...] n'ayant ni commencement ni fin [...] aient beaucoup souffert de l'humidité' (see H. Omont, 'Recherches sur la bibliothèque de l'église cathédrale de Beauvais', *Mémoires de l'Institut de France*, 1916).

(3) Louis Le Caron de Troussures (d.1914), of the Château de Troussures, near Beauvais; his sale in Paris, 9 July 1909, lot 14 (described as having 130 leaves), bought by:

(4) Léon Gruel, Paris, who extracted and rebound the best 73 leaves and sold them before 1914 to Henry Walters (another 46 leaves were acquired in 1950; see L. Randall, *Medieval and Renaissance MSS in the Walters Art Gallery*, I, 1989, no 6, figs 11–13, with considerable further bibliography, including C. Niver, 'A Twelfth-Century Sacramentary in the Walters Collection', *Speculum*, 10 (1935), pp.333–37).

- (5) Sam Fogg Ltd., 1994.
- (6) Schøyen Collection, MS 1934.

Text:

The main contents of the leaves are prayers for (i) Holy Thursday (Cena Domini, The Lord's Supper), with a long rubric detailing the preparation of holy oils, vestments, etc.; (ii) to be said before mass; (iii) for the pallium, and to be said after entering the church and after entering the choir; (iv) for the blessing of the Paschal Candle on Holy Saturday.

Script:

The overall aspect is decidedly angular compared to the roundness of Caroline minuscule, yet the script is not fully gothic, preserving pre-gothic features such as the e-caudata to represent the 'æ' ligature; the letters 'r' and tall 's' which descend slightly below the other minims; the dotting of 'ii' but not 'i'; and the use of ampersands but not the tironian 'et'.

£3,000-5,000

US\$3,900-6,300 €3,400-5,700



SACRAMENTARY, a rubricated bifolium with Prefaces for Major Feasts, in Latin, manuscript on vellum [Italy, mid-12th century]

An exceptionally elegant specimen of 12th-century Italian script.

A bifolium, each leaf c.315×215mm, blind-ruled for 26 lines written above top line in brown ink in a very fine Romanesque bookhand, ruled space 245×140mm, rubrics in half-uncials in bright red, initials and 'Vere Dignum' monograms also in red, the repeated incipits 'eterne deus' and 'et iustum est' also in half-uncials, the text is consecutive (thus this was the central bifolium of a gathering), yet is bound in reverse order foliated 45 and 46 in a 19th- or early 20th-century hand (slight darkening of the margins, a few later scribbles, not affecting legibility, the margins slightly trimmed, with the loss of parts of added marginalia, a five-line added medieval inscription in the lower margin of the first page has been erased). Bound in grey buckram at the Quaritch bindery.

Provenance

- (1) Domenico Manni (1690–1788), Florentine antiquary, inscribed 'di domenico Maria Manni' (f.1).
- (2) Alessandro 'Aldo' Olschki (d.1963), Florentine bookseller (who in the 1940s and '50s owned many leaves from Manni's collection); sold in 1959 to his nephew:

- (3) Bernard Rosenthal, his 'I/71'.
- (4) Bernard Quaritch, cat. 1088 (1988), no 43.
- (5) Schøyen Collection, MS 241.

Text:

The text comprises the preface and, as appropriate, the prayer(s) 'Infra actionem', which usually beginning 'Communicantes et diem[/noctem] sacratissimum[/am] [...]'; the leaves contain Masses for the feasts of Christmas, Epiphany, Lent, Maundy Thursday, Easter (f.2), and the Ascension, Pentecost, Trinity, Holy Cross, the Assumption, and Apostles (f.1).

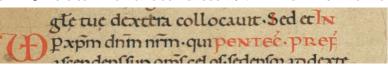
Script

The script is regular and exceptionally elegant. Abbreviations are infrequent, the letter 'f' descends slightly below the line, the letters 'pp' do not touch (e.g. 'apparuit', 'supplici'), e-caudata ('e') is used regularly for 'æ', and 'et' is always written in full (the one tironian 'et' appears to be added).

£4,000-6,000

US\$5,100-7,600 €4,600-6,800

gl[ori]e tue dextera collocauit. Sed et / IN [Vere Dignum] P[er] [Christu]m d[omi]n[u]m n[ost]r[u]m, qui / PENTEC[OSTEN] PREF[ATIO]







*443

TITUS FLAVIUS JOSEPHUS (37-100), *The Jewish War*, in the Latin translation attributed to Rufinus, decorated manuscript on vellum [France, late 12th century]

Very elegantly laid out with exceptionally generous margins, a substantial portion of a fine copy of a major historical text.

12 leaves, each c.390×220mm, some leaves foliated in 20th-century pencil, ruled in plummet for 2 columns of 52 lines written above top line in black ink in a somewhat irregular early Gothic bookhand, ruled space c.230×140mm, rubrics and running headings in red, decorated with two- to five-line initials in red with ornamental embellishments, simple line-fillers in red, some leaves with a modern pencil inscription in French (e.g. 'Extrait de l'évangile selon St Luc du XIII siècle'), one leaf with the gathering number 'III' and catchwords (the upper outer corner of some leaves fire-damaged, the burnt area usually cut off, usually with loss of a little text, the lower margins of a few leaves excised). Preserved loose in a custom-made grey buckram box.

Provenance

(1) Marcel Mirgodin (d. c.1988), of Paris, couturier and bibliophile; two leaves were sold at Sotheby's, 17 December 1991, lot 10; nine leaves were sold by *Les Enluminures* in December 1991 and one more in August 1992 to:

(2) Schøyen Collection, MS 1561.

Text:

Titus Flavius Josephus, born Yosef ben Matityahu, was a first-century Romano-Jewish historian born in Jerusalem (then part of Roman Judea) to a father of priestly descent and a mother who claimed royal ancestry.

The works of Josephus, *The Jewish War* chief among them, provide crucial information about the First Jewish-Roman War and revolt against Roman occupation, and also represent important literary source material for understanding the context of the Dead Sea Scrolls and late Temple Judaism. For many years, Josephus was largely known in Europe only in an imperfect Latin translation from the original Greek. Only in 1544 did a version of the standard Greek text become available in French, edited by the Dutch humanist Arnoldus Arlenius. The first English translation, by Thomas Lodge, appeared in 1602, with subsequent editions appearing throughout the 17th century. The 1544 Greek edition formed the basis of the 1732 English translation by William Whiston, which achieved enormous popularity in the English-speaking world. It was often the book— after the Bible — that Christians most frequently owned. The text here comprises Books III 1:1–7:22 (5 leaves) and III 7:29–8:35 (1 leaf), IV 11:5–V 1:5 (2 leaves), V 13:1–VI 1:1 (1 leaf), VI 1:5–2:7 (2 leaves), 5:3–7:3 (1 leaf)

The text is very rare on the market: according to the Schoenberg Database, no copy has been offered at auction since 1956.

Script:

The simple decoration and wide margins (suitable for making notes) of the present leaves suggest that this was very much a text for study, rather than a bibliophile's book for 'show'. This impression is supported by the script: words are more heavily abbreviated than in earlier lots, the (crossed) tironian 'et' is used instead of the ampersand, double 'ii' is dotted but single 'i' is only dotted if adjacent minims might cause confusion, hyphens are used at line-ends, often formed as part of the final letter, tall 's' is still used at the end, middle, and beginnings of words, but round 's' occurs occasionally.

£4,000-6,000



PETER LOMBARD (d.1160), Commentary on the Pauline Epistles, in Latin, manuscript on vellum [France (Paris?) or England (Canterbury?), c.1160–80]

From the library of Canterbury Cathedral, and perhaps owned by St Thomas Becket.

A bifolium, each leaf c.325×240mm, ruled in rather thick plummet for 2 columns of 43 lines written above top line in an early Gothic bookhand, ruled space c.255×165mm, with lemmata underlined in red and authorities in the margins in red ('Hai[mo]', 'Au[gustine]', 'A[m]b[rose]'), sometimes specifying the text (e.g. 'Au.d.c.di.': 'Augustini de civitate dei'), prickings survive in all three outer margins, the margins with added symbols in the form of four dots in a lozenge pattern (characteristic of books from the library at Canterbury Cathedral) and a theta-like shape in the form of an 'O' with a cross-stroke (natural flaws in the vellum at the lower fore-edges, the second leaf with a small tear at the fore-edge, but otherwise in excellent condition). Bound in grey buckram at the Quaritch bindery.

Provenance:

- (1) Perhaps written in Paris for St Thomas Becket (d.1170), Archbishop of Canterbury (see below), passing after his death into:
- (2) Canterbury Cathedral Library, and from there to:
- (3) Canterbury College, Oxford (see C. de Hamel, 'The Dispersal of the Library of Christ Church, Canterbury, from the Fourteenth to the Sixteenth Century', Books and Collectors 1200–1700, 1997, at pp.268–69 and n.34).
- (4) Probably among the manuscript fragments collected by the antiquary Philip Bliss (d.1837) from books rebound in Oxford in the 1820s.
- (5) Sir Thomas Phillipps (d.1872), presumably his MS 18133 ('A vol. of vellum fragments from bindings', 'ex Bibl. Revdi. Philippi Bliss D.C.L'), by descent to his grandson:
- (6) Thomas Fitzroy Fenwick (d.1938).
- (7) Acquired as part of the final residue of the Phillipps collection by the Robinson Brothers in 1945; sold by the Robinson Trust in 1977 to:

- (8) H.P. Kraus; sold in April 1978 to:
- (9) Bernard Rosenthal, his 1/277'.
- (10) Bernard Quaritch, cat. 1147 (1991), part of no 94.
- (11) Schøyen Collection, MS 639.

De Hamel observes that the present bifolium 'was certainly at Christ Church' based on its characteristic Christ Church marginal markings, and 'its page layout is of the most archaic form, written continuously without lemmata, a format generally abandoned by the late 1160s. If it was indeed at Christ Church since the twelfth century, it would not be inconsistent in date with Eastry no 803 [...] given by Thomas Becket'. The text was disseminated from Paris where Peter Lombard, Bishop of Paris, died in 1160; Becket perhaps acquired his copy while in Paris when he was there in 1169–70, shortly before his fateful return from exile.

Text:

The text is continuous (so this was the central bifolium of a gathering), it starts in a gloss on I Thessalonians 4, continues with Romans 2, and ends in I Corinthians 15 ('antichristi erunt residui [...] id est peccatores vel')

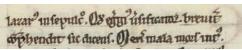
Script:

This is a relatively swiftly written (medium grade) bookhand, representing the transition from Romanesque to Gothic. There are numerous abbreviations, ascenders and descenders are rather squat, double 'pp' is fused (e.g. 'p(ro)pter', 'p(ro)ponentibus') but not other letters, double 'ii' is dotted, but still not single 'i', tall 's' still predominates but round 's' is found at the beginning or end of some words, and the ampersand is used almost to the exclusion of (uncrossed) tironian 'et'. A characteristic of this scribe is the up-tick at the bottom of the descender of the letter 'p'.

£6,000-9,000

US\$7,700-11,000 €6,800-10,000

Lazar[us] in sepulc[hro]. Q[uo]d eg[re]gi[us] u[er]sificator, breuit[er] co[m]p[re]hendit sic dicens, Mens mala mors int[us]





PETER LOMBARD (d.1160), Sentences, in Latin, manuscript on vellum [England, Oxford?, mid 13th century]

$\label{lem:continuous} A \ fine \ representative \ of \ one \ of \ the \ fundamental \ medieval \ university \ textbooks.$

A single leaf, c.300×200mm, ruled in light plummet for 2 columns of 48 lines written in black ink above top line in a somewhat cursive gothic script, ruled space c.210×130mm, the text comprising the last two items in the list of contents, and the beginning of the main text (Book 1, Distinctio 1, Capitulum 1–1.2.10), decorated with a large parted initial 'U' in blue and red, with foliate infill and extensions with washes of brown and green, and smaller flourished initials, prickings in all four margins (recovered from use as a pastedown, with consequent wear and damage especially to the verso, but still attractive and completely legible). Bound in grey buckram by the Quaritch bindery.

Provenance:

- (1) The overall appearance and level of marginal annotation suggest that this was a university book and the text was a standard university text for the study of theology thus the manuscript is likely to have been made at Oxford.
- (2) Still in active use in the 14th century, when marginalia were added, including 'D.ia.' (i.e. Distinctio prima) in the upper left corner.
- (3) Bernard Quaritch, cat. 1088 (1988), no 28.
- (4) Schøyen Collection, MS 598.

Script:

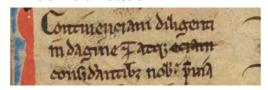
Although previously dated to the late 13th century, the writing above top line and the prickings in the inner margin would both be unusual for books made after about the middle of the century. The script was written carefully but fairly swiftly, with numerous abbreviations, and with cursive tendencies: note especially the long sideways ascenders on the letter 'd' when it occurs at the beginning of a line, and the very unusual tironian 'et', which descends below the line and then loops up towards the next letter like a modern letter 'y', sometimes joined to the next letter without a pen-lift (e.g. column 2, line 1: 'pat(er) (et) filius').

If made in Oxford and still there in the 16th century, the parent volume was probably broken-up for use as waste by an Oxford bookbinder, and other leaves may survive in Oxford bindings. N.R. Ker, *Pastedowns in Oxford Bindings* (revised edition, 2004), records more than twenty copies of Lombard's *Sentences*, including two 13th-century copies written, like the present leaf, in 2 columns of 48 lines (nos 303 and 1354–56).

£2,000-3,000

US\$2,600-3,800 €2,300-3,400

Continenciam diligenti indagine [etiam] atq[ue] eciam consid[er]antib[us] nob[is] p[re]via



Inche there orates erece The about norman prent he expense, two representations being a constant oration of the second orates erece the inches of the second orates erece the inches of the second orates or the inches orates orates or the inches orates ora tu l'uspine al une jaffine a provinciente de moname proprie par l'estate polon participa poère escrite de l'actività norme de l'escontinu en l'estate proprie l'estate proprie de l'estate de l'estate

446

LACOCK ABBEY, Letters Patent, by which Simon of Ghent (d.1315), Bishop of Salisbury, appropriates Lacock parish church to the nuns of Lacock Abbey, sealed and dated by the bishop at at Ramsbury, 9 March, and by the abbess and convent at Lacock, 10 March 1312 [n.s.]

An exceptional document: finely written and textually interesting, with three large pendant seals, of a bishop, an abbess, and a nunnery.

A single sheet, c.220 \times 380mm, the lower 30mm folded-up, 24 lines written in a fine documentary script, the first initial enlarged and ornamented, with a contemporary endorsment by 'R. de Toppechyve'(?), notary public, stating that he witnessed the bishop place his seal, and a 19th-century summary, below which is the Phillipps number, and in pencil 'Wilts / 87' (with two horizontal and two vertical folds, not affecting legibility), each of the three seals is identified between the holes through which their cords are threaded, set within a green suede-lined box with leather spine and gilt title-piece.

Provenance:

- (1) It has not previously been noticed that the document was sealed by the bishop on 9 March but not sealed by the Abbess and convent of Lacock until following day, about 25 miles to the west: it ends 'Datum apud Remmesby per nos episcopum antedictum vij Id. Marcii. Et per nos Abbatissam et conventum in capitulo nostro de Lacok vj Id. Marcii Anno domini millesimo trecentesimo undecimo'. It is doubtless for this reason that the dorse has an unusual inscription by a notary public to the effect that he witnessed the bishop applying his seal.
- (2) Sir Thomas Phillipps (d.1872), his MS 32677; Phillipps sale at Sotheby's, 13 April 1981, lot 105(g).
- (3) Bernard Quaritch.
- (4) Schøyen Collection, MS 1783.

Text.

The text is calendared by K.H. Rogers, *Lacock Abbey Charters*, Wiltshire Record Society, 34, 1979, p.20 no 33, which may be summarised as follows: Letters patent of Simon bishop of Salisbury, appropriating to the nuns of Lacock the parish church of Lacock, to which they and Sir John Bluet had the alternate right to present the advowson. The nuns are to fund a priest to celebrate mass daily for ever for the souls of Sir John, his late wife Margery, and their ancestors, in the Lady-chapel adjoining the abbey church, which is to be built at the cost of the nuns and Sir John. The nuns are also to cause one of the priests of the monastery to celebrate a mass of the Blessed Virgin with notes daily in the same chapel, during which masses four wax candles, each of two pounds weight, shall burn at the four corners of Sir John's tomb, and when they are consumed to a length of two cubits they shall be renewed at the cost of the nuns. On the anniversary of Sir John's death the nuns are to give ½d. each to 1,000 poor people. The nuns are also to admit a woman into the monastery as a nun on Sir John's nomination during his life, or on that of his heirs after his death, and when she dies another one to succeed her, and so in succession.

The text begins 'Universis sancte matris ecclesie filiis ad quorum pervenerit hec scriptura Simon permissione divina Sar(isburiensis) Episcopus salutem in domino sempiternam. [...] Iohannes Bluet miles necessitates et adversitates pauperum monialium monasterii de Lacock nostre diocesis [...] parochialem etiam ecclesiam de Lacock [...] eisdem religiosis canonice appropriavimus [...]'.

Script:

Written in an elegant example of English documentary script, in which the most characteristic feature is the lengthening and thickening of ascenders and descenders, the ascenders often ending with a hook-like downward curve, except 'd' which rises towards the left with a thin stroke and descends towards the right with a thick one, 'l' is typically forked at the top.

Bibliography:

W.G. Clark-Maxwell, 'On the Appropriation of the Rectory at Lacock', *Wiltshire Archaeological and Natural History Magazine*, 33 no.102 (1904) pp.358–75, the text printed from the cartulary at pp.368–9.

£20,000-30,000 US\$26,000-38,000 €23,000-34,000

Universis sancte matris eccl[es]ie



[ra]cio suadet q[uo]d miserabilem filius d[omi]n[u]s loh[ann]es Bluet miles



THE DORMITION AND ASSUMPTION OF THE VIRGIN, historiated initial on a leaf from a Missal, in Latin, illuminated manuscript on vellum [Paris, c.1330–40]

Splendid script and expressive illumination in almost pristine condition.

A single leaf, c.350×255mm, ruled in pale ink for 2 columns of 13 lines written in very fine gothic script, ruled space c.225×165mm, the text comprising the end of a mass for St Eusebius (14 August) and the beginning of a mass for the Assumption of the Virgin (15 August), illuminated with a large historiated initial 'U' depicting the Dormition and Assumption of the Virgin, from which springs a full four-sided and inter-columnar border, two smaller illuminated foliate initials (very slight cockling and darkening at the edges of the leaf but otherwise in very fine condition). Bound in grey buckram by the Quaritch bindery.

Provenance:

(1) From a volume of exceptional luxury, of which no other leaves have yet been recognised. Sotheby's noted that the script and format (but not decoration) very closely resemble that of a Missal commissioned in 1323 for the Premonstratensian monastery of St John at Amiens (The Hague, KB, 78 D 40; but at 250×200mm, and written in columns of 14 lines, it is not especially close to the present leaf).

- (2) Sotheby's, 29 November 1990, lot 17, bought by Ferrini; sold in March 1991 to:
- (3) Schøyen Collection, MS 1276.

Script:

This is a very fine example of large, elegant, and regular gothic script, appropriate to high-status liturgical books for use in the Church's most holy liturgy, the Mass. Rather than the more formal 'textura' or 'blackletter' script, in which minims look very alike, the more rounded letter-forms are much easier to read, so that, for example, in the first word on the leaf, 'iniquitatibus', the 'i', 'n', and 'u' can easily be distinguished, even without dotting of the 'i'. Many pairs of letters 'kiss', and several pairs of round letter are fused (e.g. 'de' in eundem, 'bo' in cibo, 'do' in domine, and of course 'pp' in supplices).

Illumination:

Previously attributed to Picardy on the basis of a comparison with the Beauvais Missal and a Missal in The Hague, the decoration is, in fact, typical of Paris. The illumination is lively and expressive: the drawing of outlines in a red-brown ink, the treatment of hair, and the sharply angular profile noses are similar to the series of four-scene miniatures of which one was in our sale of the The Arcana Collection, Part III, 6 July 2011, lot 4 (see, for these latter leaves, C. de Hamel, *Gilding the Lilly*, 2010, no 43).

£10,000-15,000

US\$13,000-19,000 €12,000-17,000



KING DAVID IN THE WATERS BLESSED BY GOD, in a historiated initial on one of two leaves from 'the St Albans Bible', in Latin, illuminated manuscript on vellum [Paris, c.1320–40]

Two very fine leaves from an important period of Parisian illumination, from a Bible almost certainly owned by St Albans Abbey: reputed to have been commissioned by Richard de Bury (Bishop of Durham and author of the *Philobiblon*) and owned by Michael de Mentmore, Abbot of St Albans.

Two leaves, each c.295×195mm, ruled in pale brown ink for 2 columns of 46 lines written in a very fine, compressed, bookhand, ruled space c.190×125mm, the text of the first leaf comprising Psalms 64:6–68:14, each psalm with a titulus in red, illuminated with a large historiated initial depicting God blessing and King David in the waters, the text of the second leaf comprising Exodus 15:27–18:10, illuminated with the 2-line initials and borders at the chapter divisions (minor darkening at the edges, slight cockling, but generally in very good condition). Bound in grey buckram at the Quaritch bindery.

Provenance:

(1) 'From an important Bible illuminated possibly for Richard de Bury [d.1345] author of the *Philobiblon*, and almost certainly given to St. Albans Abbey by Michael de Mentmore [Abbot of St Albans] who died of the Black Death in April 1349' (Sotheby's, 25 April 1983, lot 87; for further detail see C. de Hamel in *Fine Books and Book Collecting* [...], 1981, pp.10–12); until 1964 the volume was in a binding that incorporated fragments of a Register of John Whethamstede (d.1465), Abbot of St Albans.

(2) Sold as 'The Property of a Lady' at Sotheby's, 6 July 1964, lot 239; bought by:

- (3) Philip Duschnes for £1,500 (broken by him, with leaves offered in his catalogues from 1965 onwards).
- (4) Bernard Quaritch, *Bookhands* V, cat. 1147 (1991), no 22 (the Exodus leaf).
- (5) Schøyen Collection, MS 649.

Script:

This is a very regular, high-grade, gothic bookhand, with occasional calligraphic cadels on the top lines. There are relatively few (time- and space-saving) abbreviations, and individual letters are well-spaced enough that it was not seen as necessary to dot the letter 'i' except when flanked by other minims; crossed tironian 'et' is used to the exclusion of the ampersand, pairs of round letters ('os', 'ds', 'og', etc.) are usually fused and many other letters 'kiss'.

Text leaves appear on the market frequently, but fewer than a dozen with historiated initials have been identified (all but about 30 had already been excised by the early 20th century); a detailed discussion of the manuscript is in the forthcoming catalogue of the McCarthy Collection.

Illumination:

The style of illumination is that of the workshop of Jean Pucelle (c.1300-1355), one of the most influential, prolific, and innovative artists of the first half of the 14th century, responsible for such monuments of French illumination as the Belleville Breviary, the Hours of Jeanne d'Evreux and the Billyng Bible.

£7,000-10,000 US\$8,900-13,000 €8,000-11,000

M nomine domini ne ihu par Amen. And ne ihuo ab incurracione sua. Anno do. M. C.C. pri In villa waterleire halbin dovoceste instantina ar empora più floriam openi minaculu floriosi di dovoceste instantina ar empora più floriam openi minaculu floriosi di della processione instantina ar empora più floriam openi minaculu floriosi di della processione dell a fequenti ferie hui faipti cutto deu colentil porenit effe nom fuit Toita villa Waterflere vit quidam nomine Convaduo de armefte tempibus Denerabilis din frederic Chi halba In cul domo fuit a mansit quedam femina nomine Crimegardis que so die pasche superat cucharificam y retines inore fue doner dome veniver y fracin accepit corpus rail venerabile de ore pones in volt crigitu panum y superius cir miliganit at filo apofuit illud infua clauficate adaufit at claue fua a ipfani aftula repofuit in aliam aftam a iterit claufit. Terria vero feria fallret Aqua fapienae post vesperae Diedictus Conradus sedens inria lar fun seu fort, querens invita se quintymen sun poneret a vidit vuit erigun panniculu aum filo onern que incepit folucre venit illa que erat vea hud facti mimio obstupefin dirit ad vivit Molite solucre Bedate michi quia men est. At ille videns convietate mentis illius noluit ei peddere Be aperuit. Et qui videner sivit striftatus & wep hir est valde male pressim a surges eadem hora posuit sacrosció corpus per in mudum bictivinta dandens incista suas et mor init as farendore noie herboton paniochiann fuum dicens. Bue ego in veni pane fimilem forma habentem illius panio quo nos in die fantto pasche smunicustios si sit ssecratuo an no ignoto. Donde sacerdos ut demit est nimin striftatus y veniens feria quarta mane suocauit oem plin fun vindurit parametie fantie portanit venerabile corpne api in erdeffam fanctiffimi Jacobi apli vielebrane miffam falicet Denite budicti patifio mei qua ppleta facersos sic dem populu est attentissime allocut) dice. Mur rempus 3 ocandi nur roto corde michi proti studete griam amisericordiam dei omipotetie vitte intimie prib obtinere ive si ego prot hur pane ssergani an no michi a vobie dignet ricins venelare. Brandevero spleta facerdos pannti aperuit fe desalina femine quando de ote supsevar ille vinns panis pano simmiter adherebat. Tur sarendos incepit solucite sarratissimu paneminente bornus celestis enupit ita quilla oblata versa sa atuenta carrie n sanguine se crimen a criftua po oblate mansit i panis specie no mutata. Cunt sarendos prepit ut oce summiten a singularit acceserent utilios suos ar infantes assucevent as visenou vinificu samamentu ut ibi postmodu natitatient filis suis apueris de visissent ade factum effe ibidem Interea pfatus farendos fent anuciari pnominato. Duo frederico Cho halbu mantuu opus dei Sentimoge cous prepit 4 de mandauit omnibus otdinibus falst Diedicatorib. frateil minotib a vniuerfis demais halbu auitate un des vna aum es ivent autreffice Waterlere a punis ranticis rantu qui smunit dicit lepfon Que venerur viqs huflere Tur quisa frater denor de otdine fa fra nsci q postubar duici sacrametum vidit que evat ei a alijo stupedu Mam prioso a noseus sanguis ille repit imaiose liquose rescere a suspolli quasi de upo calice enune valde munuit postip deloro illo tulim? Dude Chie nimie obstupefrue ar omes cintustantes ignogauit d'agenet Et ent astitit et quidam derjeus not Johes senem & dirit as Chin y as geteros civaffates Aliq ne de hor factameto ibi velictu ; phi deus hor magnu opus operat? 3 At Epins divit nichil omnino. Et ille deried fito ind venertimini si den diligino a timetio asalute ajan vian intenditio pimonere asaluare Erre manifeste videtio we there the honoran y lauban voi opus fun magnin y mirabile prent Ma deus hor miranili in waterlere fent no in halbre (detail)

*449

A RECORD OF SEVERAL MIRACLES, and Indulgences Available, manuscript on vellum, dated at Wasserleben (Sachsen-Anhalt, Germany), 25 January 1332

An extremely rare class of document, providing a fascinating insight into the origins and growth of a local pilgrimage site.

A single sheet, c.510×360mm, ruled in plummet and written with 67 lines in an angular bastarda script, the first initial 4 lines high and with penwork ornament, the indulgence paragraph introduced by a 3-line initial in red, capitals stroked in red, accounts of individual miracles introduced by a single word in red, blank on the reverse (except for Rosenthal's pencil price-code) with no evidence that this was ever treated as an 'archival' document (with single unobtrusive vertical and horizontal folds and other minor creases, with some minor staining and darkening at the edges, but generally in fine condition).

Provenance

- (1) The main text is dated 'at Waterlere, A.D. 1332, on the day of the Conversion of St Paul' (i.e. Saturday, 25 January).
- (2) Hans Koch (trading as Jacques Rosenthal's Antiquariaat), Munich; sold in 1965 to:
- (3) Bernard Rosenthal, his 'I/182'.
- (4) Bernard Quaritch.
- (5) Schøyen Collection, MS 590/48.

Text:

The Cistercian nunnery of the Holy Blood at Waterlere (now known as Wasserleben, about 15 miles west of Halberstadt and 2 miles west of a house of Teutonic Knights (at Langeln) who were doubtless responsible

for performing Mass for the nuns), was founded c.1300 by the Bishop of Halberstadt, to commemorate a series of miracles that led to its becoming a pilgrimage site. The document records that in 1221 there was at Wasserleben a man named Conrad de Arnesten whose wife, Ermegarde, kept the Eucharist in her mouth on Easter day and took it home; three days later Conrad found it and took it to Herbord, the parish priest, who called the parishioners together the next day and used the Eucharist to celebrate Mass at the church of St James; having prayed that the Lord might reveal himself, he broke bread and it revealed Holy Blood. From then onwards, further miracles occurred: a 12-year-old boy drowned and stayed in the water all day until found by a fisherman, but when his corpse was carried to the altar of the Holy Blood he was immediately revived; another boy drowned in the area of Brunswick, but he too revived when his body was carried to Wasserleben; and several other miracles are recounted.

A succession of 13th-century bishops of Halberstadt (including Frederick, Wulradus, Hermann, and Albert) granted indulgences to anyone who would give alms to the church and visit on specified feast days, including the Dedication of the church (it is listed between the feasts of St James and St Laurence: i.e. between 25 July and 10 August). This extremely rare document was presumably drawn-up as an official record of the miracles and indulgences, and was perhaps displayed publicly in the church.

Script:

The final five lines of the document, introduced by a red initial 'l', refer to 'this monastery' and 'our convent': it thus seems probable that the document was written at the convent, perhaps by one of the nuns. The script is of a type known as 'bastarda': fundamentally a gothic bookhand, but with an 'f' and tall 's' which descend below the line; the letters 'b', 'h', 'l' with a looping head, and especially the 8-shaped 'd'; the letter 'i' is dotted, and 'r' is written with a fine extra vertical stroke.

£4,000-6,000

US\$5,100-7,600 €4,600-6,800

Lowerner bringer B. Be age Ilgaes beer venabule bugging super of Cune Corein Grand er er erein par vendo voor Sine Jabele verer benabule pern De compo & aporterar joune Diere Cumpare, herr absente et veril et cumo ventil Cumba fita fina et copina men juliofità fine babertara de gene carross. wents synthetia etante Gregita amou cel cura qui set jam readit corporaliter et de facto. Cedent et mandant vot diere competent et vote et ombe bring oms jun omela acrones reales er ponates mixens er ains quarting meter competent er competent december december december december december in pour fin er oria qualities please et res cone flu oction cosen. Comes fundes et actions fupcadures possition von et et comes de agret et expir et omis alla factet In Induce or seems lighter direction or direction on direction on houses since district configuration of the first configuration of the direction of the direct Of some face or confirme vot or pros in land said or primaries in rem vian good a facether just vir columns for face very vote fue qua vobre vende Seine er pluste much. Quadragia See labre monere baretin de cerno. Bu renune cecesion no minute er no Blue prof. er Em Banti no babit er no vectori er la labrancia secesion bliva demplana del cerno. er osterism contra het redignario sande er remercio vot er one heriorioliste nere dino sa son para cot dendo plus mode valer. Autorio de de remercio vot en contra de contra cont come ser lingle, menors record fulcant from the harm men & sommer states to fine quarter Quantita, manche men corporative men este come Defter lynne er finer Ingene mela Sabret de forest Norme er bernardine vendrelle auser plater ause barren. ing through a forget wine flows need produce breath . On to good four or clarific. :-Er anto Nort De Ege Agnes von dendels bignen luper & aus baretin Confirer er recegnose de de part vertabiles Denn de compo de appropriate par baretin leter absent. Ou slunde much bene er plenare de mes columnes once illas Quadragias des libras momes bereit de fino e quido su mais constitutives auto partie de constitutives en constitutives de constitutives en constitutives const Cepes funs rei finer Sommans molt Sabriel de forep norario er bernavdus Vendrelle ausbe whelse auss barelon. our Afger nort public Boutin. Day to probe four or charge 143 590 57

*450

CONTRACT FOR THE SALE OF A TARTAR SLAVE, aged about 30, named Magdalena, in Latin, manuscript on vellum, dated at Barcelona, 7 June 1401

A very rare witness to the medieval trade in domestic slaves.

Single leaf, c.310 \times 430mm, written with 31 lines of text in gothic notarial script, endorsements of the 15th and 19th(?) centuries (two vertical and three horizontal folds, with some minor losses along one vertical fold, minor stains, but overall easily legible and in good condition).

Provenance:

- (1) Dolphin, Oxford, sold in 1960 to:
- (2) Bernard Rosenthal, his 'I/103', sold in 1989 to:
- (3) Bernard Quaritch.
- (4) Schøyen Collection, MS 590/57.

Text:

By this document, Agnes, wife of Berenguer Luppetus [i.e. Berenguer Llobet, scriptor in the royal curia] of Barcelona, sells to Isabel, wife of Pietro de Campo, apothecary of Barcelona, 'quandam servam sclavam et captivam meam, neophitam sive babtizatam, que fuit de gente Tartarorum, vocatam nomine Magdalenam, etatis triginta annorum vel circa', for 46 Barcelona livres, dated 7 June 1401, signed by the said Agnes, and witnessed by Dominicus Mola, the notary Gabriel de Forest, and Bernardus Vendrelli, broker, written and sealed by Ramon de Forest (father of Gabriel), notary public, all citizens of Barcelona.

The present manuscript appears to be unpublished. W.D. Phillips, Slavery in Medieval and Early Modern Iberia, 2013, provides a recent introduction to the subject in English (citing extensive literature, much of it in Portuguese, Catalan, and Spanish). He writes, 'Throughout Iberia, as elsewhere in the Mediterranean world, the sale of a slave was an intricate dance between the buyer and the seller, who had to pledge that the slave was a product "of good war, not of peace, and that he or she was not a fugitive, nor consumptive, not possessed by the devil, nor a drunk, not a thief, nor blind in one eye or both, nor a bed wetter, nor suffering from epilepsy or buboes, nor from any other infirmities with all his or her good or bad qualities, seen or unseen".

Related bibliography:

M. Bosch, "Servam et captivam meam." Femmes esclaves aux Baléares, époque moderne, in *Captius i esclaus a l'antiguitat i al món modern*, 1996.

Josep Hernando Delgado, *Els esclaus islàmics a Barcelona: blancs, negres, llors i turcs. De l'esclavitud a la llibertat (s. XIV)*, 2003.

Vera-Cruz Miranda Menacho, 'Algunos aspectos de la economía del monasterio de Pedralbes a través del manual (1414-1419) y del "capbreu" (1414-1418) de Gabriel de Forest', *Anuario de estudios medievales* 33 (2003), pp.171-190.

William D. Phillips, Slavery in Medieval and Early Modern Iberia, 2013.

£6,000-9,000

US\$7,700-11,000 €6,800-10,000



MAURICE THE PREACHER, Preaching notes on the Gospel readings for Summer Sundays, in Latin, manuscript on paper [Germany or Bohemia] 7 November 1436

A Dominican preacher's own preaching notes, with his dated colophon, and a later monastic ownership inscription.

Two non-consecutive bifolia, each leaf c.215×150mm, frame-ruled in ink for two columns of c.41 lines written in a rather cursive gothic hand, ruled space c.175×120mm, decorated with a large initial in red with dense penwork in brown and red, extending down the inner margin (some marginal staining). Bound in grey buckram by the Quaritch bindery.

Provenance:

(1) One (and perhaps both) of the bifolia written by Maurice, preacher, on the feast-day of St Willebrord (7 November) 1436, with his colophon: 'Per dominum Mauricium predicatorem superioris ecclesie in montibus thnt('?)/chnt('?) Anno domini Mo. cccco xxxvi in die sancti Willibrordi confessoris'; the place-name immediately before the date is uncertain, and a 16th('?)-century reader has apparently attempted to clarify it by adding 'Thuringie' in the adjacent margin, over an erasure, but web searches for the phrase 'superioris ecclesie in montibus' suggest that the next word could be Chutnis/Cuthnis, i.e. Kutná Hora, to the east of Prague.

(2) Contemporary inscription below the colophon: 'Forte Erfordie / in montibus beate Marie virginis vel divi Severi' (the 14th-century church of St Severus in Erfurt still exists).

- (3) Owned in the 17th(?) century by the Carthusian monastery of St Salvatorberg (Mons Sancti Salvatoris) near Erfurt (secularised in 1803): inscribed 'Cartusie erfordiensis' on the upper margin of f.1.
- (4) Owned by a 19th- or early 20th-century German-speaking owner, with their pencil note on the front of the wrapper, next to an accession(?) code ending '1929'.
- (5) Erik von Scherling (1907–56), bookseller of Leiden; offered in an unidentified catalogue as no 879, and again in his *Rotulus*, II, nos 3–4 (1932), no 1461, with clippings loosely inserted.
- (6) 'The Property of a Lady', sold at Sotheby's, 7 December 1982, lot 56.
- (7) Bernard Quaritch, Bookhands V, cat. 1147 (1991), no 99.
- (8) Schøyen Collection, MS 723.

Text:

'Cum transisset sabbatum Maria Magdalena et Maria Iacobi et Salomee emerunt aromata [...] [Mark 16:1] [...] filium hominis ad cuius claram cognitionem . / Expliciunt collecta super ewangelia dominicalia partis estivalis' (followed by the colophon).

£1,000-1,500

US\$1,300-1,900 €1,200-1,700

Ex isto ewa[ngelio] possu[mus] t[ri]a notare \P P[ri]mu[m] est istud q[uod] iste t[re]s m[u]li[er]es





(detail)

θ452

THE PROPHET JEREMIAH, in a historiated initial on a leaf from a Bible, in Latin, illuminated manuscript on vellum [Bohemia (or perhaps Germany/Austria), mid 15th century]

A large, fine, illuminated leaf from a grand Lectern Bible, of about the same date and representing the same aesthetic as the Gutenberg Bible.

A single leaf, c.440×310mm, ruled in pale brown ink for 2 columns of 46 lines written in a regular, angular, gothic bookhand, ruled space 305×190mm, running headers, enlarged calligraphic capitals at the beginnings of sentences, prickings survive in all four margins, the text comprising the end of Isaiah (66:11–24), two prologues and an 'argument' to Jeremiah (Stegmüller nos. 487, 490, and 486 respectively) and the start of Jeremiah (1:1–14), illuminated with a large historiated initial 'V' depicting a half-length figure of the prophet, the recto with 15th/16th-century ink foliation '60' (slight staining along the lower edge, somewhat cockled, but generally in very good condition especially the illumination). Bound with the recto as the verso in grey buckram at the Quaritch bindery.

Provenance

(1) From a volume containing the books of Proverbs to Malachi (doubtless the second of a three-volume Bible: the first volume would contain Genesis to Psalms, and the third Maccabees and the New Testament). The intact volume owned by William B. Gourley (d.1935), of Paterson, NJ: his sale in New York, 4 November 1936, lot 73; bought by:

(2) Otto Ege (d.1952), of Cleveland (S. de Ricci, *Census*, II, 1937, p.1946 no 62, and S. Gwara, *Otto Ege's Manuscripts*, 2013, Handlist no 150). Ege seems to have extracted leaves by 1943.

Quod factum est verbum domini a deum in dieb[us] Yosie filii Amon regis luda. In t[er]ciodecimo anno regni

adeum mõrets polie film amon re gis mid-Juinovamo amo regui

- (3) Apparently owned by Bernard Rosenthal.
- (4) Bernard Quaritch, Bookhands V, cat. 1147 (1991), no 23.
- (5) Schøyen Collection, MS 683.

Sister leaves:

The parent volume was described in 1936 and 1937 as having 163 leaves (with 18 historiated initials, most of which doubtless represent the Major and Minor Prophets), of which a few have been identified in the Art Museum of the Rhode Island School of Design (Joel initial, f.14); Oberlin College, Ohio (Haggai initial, f.156); Berea College, Kentucky; and Randolph College, Lynchburg, Virginia (text leaf with part of Ezekiel 16–18).

Script:

The script of this leaf is comparable to that of lot 453, but it is much more laterally compressed, with the individual minims that make up letters 'n', 'm', 'u', etc., less distinct, such that a word like 'cuius' (column 1, line 4) looks like 'c–s' separated by five minims; it is also more vertically compressed, so that ascenders and descenders of 'b', 'h', 't', etc. are less pronounced, and thus less easy to distinguish from other letters. Capitals are not given a colour stroke or wash, as we might expect in such a sumptuous volume, but they are are sufficiently visually emphasised by the much greater horizontal space they occupy.

Illumination:

The illumination is strongly reminiscent of the output of the workshop of the Prague Hexameron, artists who fled Prague for Wroclaw in the wake of the Hussite Wars. Alongside a traditional Bohemian palette of chalky greens and pinks, the style is identifiable by the sharp-featured figure, clad in strongly-contoured drapery. The illuminators that fled Prague alongside members of the St Vitus Chapter, for Zittau and then Wroclaw, developed their own sub-style within the Hexameron group, defined by bulkier figures and further exaggeration of drapery folds.

£4,000-6,000

US\$5,100-7,600 €4,600-6,800



JOB ON THE DUNG-HEAP, in a historiated initial on a leaf from a Bible, in Latin, illuminated manuscript on vellum [Bohemia (or Austria?), mid 15th century]

Unusual illumination in excellent condition on a fine leaf.

A single leaf, c.355×250mm, ruled in dark brown ink for two columns of 38 lines written in angular gothic script, ruled space c.240×165mm, running headers (cf. lot 452), the text comprising the last few lines of a prologue to Job (Stegmüller no 357) and Job 1:1–3:14, leaf signatures in ink in arabic and roman numerals '2', 'ij', illuminated with a seven-line historiated initial on a tooled, burnished gold ground, depicting Job, naked except for his hat, holding a scroll inscribed 'nudus egressus sum de ventre matris mee', prickings survive in three margins, the verso with two large flourished initials (very slight darkening at the edges, some slight flaking of ink in the text, the decoration in very fine condition). Bound in grey buckram by the Quaritch bindery.

Provenance:

- (1) Bernard Rosenthal.
- (2) Bernard Quaritch, cat. 1147 (1991), no 24.
- (3) Schøyen Collection, MS 1375.

Script:

This is fairly heavily abbreviated and compressed medium-grade late medieval gothic bookhand. Single 'i' is usually dotted, round 's' appears only at the end of words, letters frequently 'kiss' and pairs of round letters are fused (e.g. 'do' in domo; 'de' in deum; 'pe' in pessimo; 'bo' in turbo), 2-shaped 'r' follows 'o', the abbreviation-mark at the end of a word for 'us', 'ue', 'et' (e.g. vestibus, cumque, accidisset) is shaped like a colon on top of a comma.

Illumination:

The style of the historiated initial, with its soft palette of pinks and greens, has a strong Bohemian flavour, and is reminiscent of that of a cutting from a Missal in the Rosenwald Collection in Washington, ascribed to lower Austria or southern Bohemia, c.1430 (C. Nordenfalk, *Medieval and Renaissance Miniatures from the National Gallery of Art*, 1975, pp.168-70, no 45), and to the Psalter of Hanuš of Kolovrat, probably Prague, dated 1438 (K. Stejskal and P. Voit, Iluminované rukopisy doby husitské, 1991, pp. 60-61, no 45, esp. pl. 73).

£2,000-3,000

US\$2,600-3,800 €2,300-3,400

illa q[ue] h[abe]ri uideba[n]tur [et] ita corrup ta era[n]t, u[t] sensum lege[n]tib[us] tolle[rent]





(detail)

θ454

KING CYRUS DIRECTING THE BUILDING OF THE TEMPLE OF JERUSALEM, on a leaf from a Bible, in Latin, illuminated manuscript on vellum [?Austria, 1507 or slightly earlier]

Very distinctive script on a leaf from a high quality, closely-datable Bible, with flamboyant illumination depicting an unusual subject.

A single leaf, c.420×280mm, vertical rulings in pale pink-brown ink, horizontals ruled for tops as well as bottoms of minims in plummet, for 2 columns of 34 lines, written in a very high quality gothic bookhand, ruled space c.310×205mm, the text comprising Ezra 1:1-2:62, chapter 2 preceded by a four-line rubric from Bede's commentary on Nehemiah and Ezra (Migne, *PL*, XCI, 1850, col.817), the start of Ezra illuminated with a large historiated initial depicting King Cyrus instructing counsellors (the upper fore-edge corner stained and the upper gutter corner water-damaged and repaired, slightly affecting the initial and border decoration). Bound in grey buckram by Bøthuns Bokverksted, Tønsberg, Norway, 2018.

Provenance:

(1) Written and illuminated in Bohemia, Austria, or Germany probably for a Cistercian or Carthusian house, to judge by the use of *punctus flexus* punctuation, doubtless part of a complete Bible bound in four or five volumes, probably written in or shortly before 1507. The first volume of the set, containing Genesis–Ruth (Baltimore, Walters Art Museum, MS W.805), has always been dated 1507 on the basis of a scribal date at the very end, but it has not previously been noted that the final leaves (comprising a *capitula* list) are written by a different, presumably somewhat later, scribe.

(2) Otto Ege (d.1951): text leaves were included in Ege's famous 'Fifty Original Leaves' portfolios as no 44; another leaf with a historiated initial was sold among the Ege residue at Sotheby's, 26 November 1985, lot 86 (see S. Gwara, Otto Ege's Manuscripts, 2013, Handlist no 44).

(3) Bruce Ferrini (d.2010), inscribed in pencil with his stock number 'VM 4190', Catalogue 1, *Important Western Medieval Illuminated Manuscripts* [...], 1987, no 34.

(4) Schøyen Collection, MS 227.

Script

The Bible from which this leaf comes was clearly a high status item, perhaps usually displayed open on a lectern. It seem to have been intended for public reading. The script is very regular, partly helped by the ruling which guides both the tops and the bottoms of the minims with very angular feet to the minims. Several features would have made reading aloud much easier: the letter 'u' has a small superscript 'u'-shape to distinguish it from 'ii'; there are very few abbreviations other than the standard abbreviation-mark for an omitted 'm' or 'n', and sometimes for omitted letters after 'q' e.g. in the number 'qui(n)quagi(n)ta q(ua)tuor'; and while dozens of numbers appear on the verso of the leaf, they are all written out in full as words, not numerals.

Illumination:

A charming, colourful and distinctive representation of an unusual subject. The 1987 Ferrini catalogue attributed the illumination to Augsburg, c.1500, and compared it to the work of the illuminator Leonhard Beck and the writingmaster Leonhard Wagner. The style with its bright palette of pinks, greens and blues, and its stocky, animated figures, is certainly very Germanic.

£4,000-6,000

US\$5,100-7,600 €4,600-6,800



CICERO, *De finibus bonorum et malorum*, in Latin, manuscript on vellum [Italy (Florence or the Veneto?), c.1460s/70s]

A substantial fragment from a fine Italian Renaissance manuscript of a Classical author *par excellence*.

13 leaves, each c.250×175mm, with modern pencil foliation 6, 19, 61, 66, 68, 72–73, 75, 84, 91, 98, 101, and 103, a catchword on f.19v suggests that the parent volume was in gatherings of 10 leaves, ruled in plummet for 28 lines written below top line in a fine Humanistic bookhand, ruled space c.155×100mm (a few minor blemishes, but generally in very fine condition). Bound in grey buckram by Lisa Bøthun, Tønsberg, Norway, 2018.

Provenance:

- (1) Owned c.1500 by Angelo Niccolini: inscribed 'Angeli Nicholini Dec. Do. Laurentii et Amicorum'; in a 'contemporary Venetian binding' according to the 1900 Sotheby's description; and with a stamp of the Niccolini Library, Florence (according to de Ricci; on this library, see D. Rhodes in *Book Collector*, 24 (1975), pp.125–9 (citing the present manuscript at p.125) and 603–06; reprinted in his *Studies in Early European Printing and Book Collecting*, 1983).
- (2) Payne & Foss, London: in their catalogue for February 1830, no 1111 (nos. 1109 and 1112 were also from the Niccolini Library); bought by:
- (3) Sir Thomas Phillipps (d.1872), his MS 4548; Phillipps sale at Sotheby's, 17 May 1897, lot 198, bought by Edwards.
- (4) Sotheby's, 25 July 1900, lot 1132, bought by Leighton for 5s.
- (5) Preston A. Perry: his sale in New York, 21 April 1908, lot 269, bought by:
- (6) Coella Lindsay Ricketts (d.1941), of Chicago (de Ricci, *Census*, I, p.651 no.220, with 111 leaves).

- (7) Otto Ege (d.1951) (see S. Gwara, *Otto Ege's Manuscripts*, 2013, Handlist no 143): pencil inscriptions in the lower margin of some leaves; the present group were among the 19 leaves sold as part of the residue of his collection at Sotheby's, 26 November 1985, lot 79 ('dated by Otto Ege 1463'), bought by Maggs.
- (8) Schøyen Collection, MS 701.

Texts:

Marcus Tullius Cicero (106 - 43 B.C.) was without a doubt one of the most influential orators, politicians and philosophers of the Roman world. A prolific writer, *De Finibus* is his most extensive philosophical work, dealing with the philosophical views of Epicureanism, Stoicism, and the Platonism of Antiochus of Ascalon. The present leaves contain parts of *De finibus* Book I chapters 9–10, II 5–6, IV 2–3, 9–11, 12–13, 17–19 (2 leaves), 21–23, V 5–7, 14–15, 23–34, 26–28, 29–30.

Script:

This is a good example of the classic type of Humanistic bookhand, its debt to Carolingian minuscule clearly shown by the rounded letter-forms and the ample spacing of letters, words, and lines, and the use of very few abbreviations, to achieve a script of remarkable legibility.

Otto Ege and Elizabeth his widow sometimes dated his manuscripts precisely if there was a colophon, but sometimes also invented precise dates, as in the present case: two are inscribed by her in pencil with the date '1456' and another '1466'.

£1.000-1.500

US\$1,300-1,900 €1,200-1,700



TERENCE, *Andria*, in Humanistic script written by Giuliano di Antonio of Prato, in Latin, manuscript on vellum [Italy, Florence, c.1450-60]

Fine Humanistic script by a documented Florentine scribe, on a leaf from a classical text by the great Roman playwright Publius Terentius Afer.

A single leaf, c.250×175mm, blind-ruled for 30 lines written below top line, in verse, in a fine Humanistic minuscule, ruled space c.170×115mm, rubrics in Square Capitals, decorated with three three-line initials in blue (with a vertical pleat and some dark staining at the fore-edge, overall in fair condition). Bound in grey buckram by Bøthuns Bokverksted, Tønsberg, Norway, 2018.

Provenance:

- (1) Written in Florence, c.1450–60; the script was first attributed by A.C. de la Mare to the Florentine scribe 'Messer Marco', but she later revised this opinion and attributed it to the accomplished scribe Giuliano di Antonio of Prato (see L.L. Brownrigg and M.M. Smith, eds., *Interpreting and Collecting Fragments of Medieval Books*, 2000, at p.57).
- (2) A leaf now at Rutgers University is inscribed with the 15th/16th-century name 'Petrus Colom'(?).
- (3) The incomplete parent volume of 103 leaves was sold at Sotheby's, 28 May 1934, lot 100, bought by Marks (of 84 Charing Cross Road fame), presumably on behalf of:
- (4) Dawson's, Los Angeles bookdealers, from whom it was bought in 1935 by:
- (5) Otto Ege (d.1951), of Cleveland (see de Ricci, *Census*, II, 1937, p.1947 no 65; S. Gwara, *Otto Ege's Manuscripts*, 2013, Handlist no.78), broken-up (and apparently shared with Phillip Duschnes) by September 1936. The present leaf:
- (6) Bruce Ferrini (d.2010), with his pencil annotation 'VM5474'.

- (7) Bernard Quaritch, cat. 1088 (1988), no 90.
- (8) Schøyen Collection, MS 648.

Seven leaves remaining in the Ege estate were sold at Sotheby's, 26 November 1985, lot 78, bought by Quaritch, the source of some or all of the leaves sold by them in their catalogues 1088 (no 90), 1147 (no 117), 1270 (no 124), and 1422 (no 92). J. Boffey and A.S.G. Edwards, *Medieval Manuscripts* [...] at the University of Colorado at Boulder, 2002, pp.60–61, describe five leaves at Boulder (Hayes 9) and list a dozen others, including single leaves at Vassar, Rutgers, and Columbia Universities, and Sweet Briar College.

Text:

Terence (c.190-159 B.C.) was one of the great early Roman comic playwrights. Only six of his comedies survive, and they establish him as a thoughtful writer focused on careful characterisation and subtle comedy, less topical and slapstick than his contemporary rival Plautus. Adapted from a Greek play by Menander, *Andria* was Terence's first play to be presented publicly and is rife with the kind of plot twists, mistaken identities, and *dei ex machina* that would so influence later playwrights like Molière. It became the first of Terence's plays to be performed post-antiquity, in Florence in 1476, a little more than a decade after the present manuscript was produced. The text here comprises *Andria*, I.3.16–I.5.43 ('civem Atticam esse hanc [...] inhumanum aut ferum')

Script:

This is an extremely regular script, similar to 'Roman' printing type, and thus easily legible to modern readers. The letter 'i' is always dotted to avoid confusion with adjacent minims, letters are kept separate and do not fuse (even 'pp': see 'opprimat', line 7), letters with ascenders or descenders are considerably taller than others, and the only ligature is the elegantly 'ct'.

£600-900 U\$\$770-1,100 €680-1,000

PAMPHILVS MISIS Qvis hic loquitur? misis salue Mi[sis] o [salue] Rogas? laborat e dolore atq[ue] ex h[oc]





SENECA, *Epistolae morales*, in Latin, illuminated manuscript on vellum [Italy, perhaps Rome, c.1470]

Very unusual and elegant Humanistic script and decoration on a pristine leaf of a Classical text by Seneca the Younger, Stoic philosopher, statesman, dramatist and satirist of the Silver Age of Roman literature.

A single leaf, c.290×205mm, ruled in plummet for 28 lines written above top line in a very fine Humanistic bookhand with calligraphic features such as the long tail of the letter 'Q', ruled space c.210×125mm, the number '113' in the margin, and illuminated with an elegant three-line illuminated initial on a field of white-vine ornament with pale yellow wash on panels of red and green backgrounds with marginal extensions, the fore-edge of the recto with the offset of the initial to Epistola 112 in a different style (cf. the illustration in Quaritch cat. 1088 [1988], no 89). Bound in grey buckram by Bøthuns Bokverksted, Tønsberg, Norway, 2018.

Provenance:

(1) Bernard Quaritch, *Bookhands* V, cat. 1147 (1991), no 116 ('in perfect condition'), citing another leaf from the same manuscript: Catalogue 1088 (1988), no 89; a third was in their Catalogue 1270 (2000), no 122.

(2) Schøyen Collection, MS 647.

Text:

Seneca (c.4 B.C. - 65 A.D.), wrote his 'Moral Epistles' as a series of 124 letters addressed to the otherwise undocumented Lucilius, the then procurator of Sicily. The present leaf is from *Epistolae morales ad Lucilium*, 112.3–113.9 ('Non dico illum [...] multa quia ex'), ending with vertical catchwords 'Quia ex uno', and the start of Epistola 113 with a rubric (its last word in Rustic Capitals), in which he deals with reforming hardened sinners and the vitality of the soul and its attributes.

Script:

In the early 15th century Italian Humanists looked back to 12th-century (Carolingian minuscule) manuscripts as models for a reform of handwriting. In addition to the overall aspect of the lettering (using well-spaced round forms instead of tightly-packed angular shapes), the present leaf displays several other features copied from their models such as the writing above top line, the absence of the tironian 'et', the use of the ampersand in place of 'et' within words (e.g. 'deb&', 'opport&'), and the e-caudata ('e') to represent the 'æ' ligature. The main distinctive features of this particular – and peculiar, see below – script are the sharp sloping serifs at the tops of ascenders ('b', 'd', 'l', etc.) and bottoms of descenders ('p', 'q'), the way the top of the tall 's' reaches over to the right, and the elegant majuscule letters, especially the epigraphic 'Q' with a long tail. The vertical catchword is, however, a distinctively humanistic feature.

Two leaves from the collection of Neil F. Phillips were sold at Sotheby's, 2 December 1997, lot 67, where the present leaf is cited, and it was suggested that they might be from southern Germany or even England, because the vellum appears to be northern, not Italian, and 'the very careful slowly-written rather consciously classical script looks like those written by the early humanists in England and elsewhere far from Italy'. We might add that the ruling is in plummet, rather than the blind-ruling that we would expect of a humanistic book made in Italy; the shape of the gold 'D' does not have the proportions we would expect of an Italian manuscript; and the two types of initial are not typical of mainstream Italian illumination. We thank David Rundle for the suggestion that it may have been written by one of the many Germanic scribes active in Italy, particularly Rome.

£700-1,000

US\$890-1,300 €800-1,100

quęstione iactata ap[u]d n[ost]ros. An iusticia, an fortitudo, prude[n]tia cęteręq[ue] uirtutes a[n]i[m]alia

questione inclata apo nros. An unticuam formudo prudena cererea; untures atalia



*458

DECREE OF FRANCESCO GONZAGA, 4TH MARQUIS OF MANTUA, to Cristoforo Poggio of Bologna, in Latin, illuminated manuscript on vellum, Mantua, 25 October 1490.

A fine, noble decree of Francesco Gonzaga — ruler of the city of Mantua, husband to Isabelle d'Este, described in his time as 'short, pop-eyed, snubnosed and exceptionally brave [...], the finest knight in Italy' — written by Sigismondo Golfo, his secretary.

A single sheet, 370 x 560mm, ruled in ink for 24 lines written in brown ink in a fine upright humanistic minuscule probably by Sigismondo Golfo, secretary of the Marquis of Mantua, and subscribed by him, ruled space 200×430 mm, the first line with a large illuminated initial 'F' with white vine interlace and large capitals in burnished gold. two roundels: one with the Gonzaga device of a muzzle with a scroll and the inscription 'Cautius' (most cautiously); the second with a scroll and the inscription 'Bider Kraft' (righteous strength). Signed by the chancellor Antimachus (upper right corner missing and restored with old vellum, some splitting along fold, some rubbing and offsetting, lacking seal).

Provenance:

(1) Cristoforo Poggio (or Poggi) of Bologna, secretary to Giovanni Bentivoglio, lord of Bologna. Both Poggi and Sigismondo Golfo were humanists: Golfo instructed and provided books for Francesco Gonzaga's wife, the great Renaissance patron and collector, Isabella d'Este. Poggi's background may account for the unusual richness in the decoration of the decree, which was probably painted by one of the illuminators who decorated books for Isabella d'Este and Francesco Gonzaga.

- (2) Rizzo, Milan (until 1989).
- (3) Sam Fogg Ltd., London.
- (4) Schøyen Collection, MS 567.

Text:

The decree grants Cristoforo Poggio concessions and exemptions in respect of his villa, Corte Villagrossa in Roncaferraro. The chancery copy of the decree is likely to be still in the Mantuan archives, most probably in the 'Copialettere in busta 2903, F II 9/133, 134 or 135'.

£3,000-5,000

US\$3,900-6,300 €3,400-5,700

THE PALAEOGRAPHICAL ALBUM OF PIERRE-CAMILLE LE MOINE, a compilation of fragments from medieval codices on vellum and paper, some decorated and illuminated, in French and Latin [France, Lorraine, 10th to 18th centuries]

A veritable treasure-trove of manuscript fragments from Toul Cathedral, ranging in date from the 10th to the 16th century and in subject matter from grammar, poetry, natural philosophy and rhetoric to arithmetic, astronomy, geography, music, theology, law and medicine: all carefully compiled and described by the well-meaning 18th-century archivist at Toul, Pierre-Camille Le Moine, in the hope of promoting the arts and sciences of his own region of Lorraine.

246 x 197mm. ii + 49 + ii paper leaves, the first part paginated 1-38 (followed here); the second, unpaginated and unfoliated, containing fragments of leaves from medieval and renaissance codices from the 10th to the 16th centuries, including 6 fragments from printed books, numbered 1-55 by Le Moine (numbering followed here, but sometimes the number is applied to more than one fragment), accompanied by his transcripts and notes (marginal repairs to the title page, occasional gutters repaired, occasional staining, offsetting and show-through, no 36 loose, nos 56-67 are missing, all from the section on painting and sculpture). Green morocco (faded and yellowed).

Provenance:

- (1) Pierre-Camille Le Moine (1723-1800): his autograph essay 'Essai sur l'état des sciences et des arts en Lorraine depuis le premier duc héréditaire jusqu'au règne de Charles III, prouvé par les monuments' (pp.1-38), followed by an appendix with cuttings from medieval and renaissance manuscripts accompanied by Le Moine's transcripts and commentaries of these texts, signed 'Le Moine / archiviste de L'Eglise / de Toul' on p.38 and dated 'Septembre 1761' on the title-page. Le Moine was archivist for the Cathedral of Toul from 1756/7 until 1764 and subsequently archivist for the cathedral at Lyon and for the church of Saint Martin at Tours. He was the author of the first printed French monograph entirely devoted to archives and archival management and description, the *Diplomatique-pratique ou Traité de l'arrangement des archives et trésors des chartes* (1765), an influential palaeographical and archival handbook which advocated the classification of documents by topics rather than in chronological order.
- (2) M. Marchant, 'avocat à Saint-Mihiel'. According to François-Jean Baptiste Noël (see below), the album was offered to him in the 1830s by Marchant. Presumably he declined to buy it on that occasion, since it passed into the collection of:
- (3) Louis-Philippe-Joseph Girod de Vienney, baron de Trémont (1779-1852), high government official under Napoleon, philanthropist and collector of autograph manuscripts: no 1253 in his Catalogue de la belle collection de lettres autographes de feu m. le baron de Trémont, Chez Laverdet, 1852.
- (4) François-Jean Baptiste Noël (1727-1793), delegate of the French department Vosges at the 'Convention nationale', decapitated by guillotine on 8 December 1793 in Paris: no 6205 in his Catalogue raisonné des Collections Lorraines de M. Noël, Nancy, 1855. Noël was unable to believe that a man of Le Moine's reputation could possibly have been responsible for what he regarded as pure vandalism ('un vol manifeste'): in his catalogue entry, while extolling the quality of the fragments contained within the album, he refuses to accept Le Moine's responsibility: 'Nous protestons contre cette attribution calomnieuse'. The culprit is 'un quidam', a 'vandale', a 'scélérat', who certainly had access to the archives at Toul cathedral, but could not have been Le Moine himself, an accusation which was 'tout-à-fait indigne de la reputation bien acquise de ce savant'.
- (5) Bruce Ferrini, sold in 1989 to:
- (6) Schøyen Collection, MS 1275.

Texts:

'Essai sur l'état des sciences et des arts en Lorraine depuis le premier duc héréditaire jusqu'au règne de Charles III, prouvé par les monuments', pp.1-38.

'Chapitres des preuves de la Dissertation', with fragments arranged by subject: grammar, poetry, natural philosophy, rhetoric, arithmetic, astronomy, geography, topography, planimetry, music, theology, canon and civil law, medicine. For a more complete description of each fragment please contact the department.

The present lot is a veritable treasure-trove of material for the palaeographer and a valuable survival for the history of palaeography: it is at once a reference tool, a teaching aid, a catalogue of the myriad types of text that were circulating around Europe from the early Middle Ages to the late Renaissance, and an unfortunate example of 18th-century book-breaking (however well-meaning: Le Moine insisted he only used manuscripts that were already fragmentary).

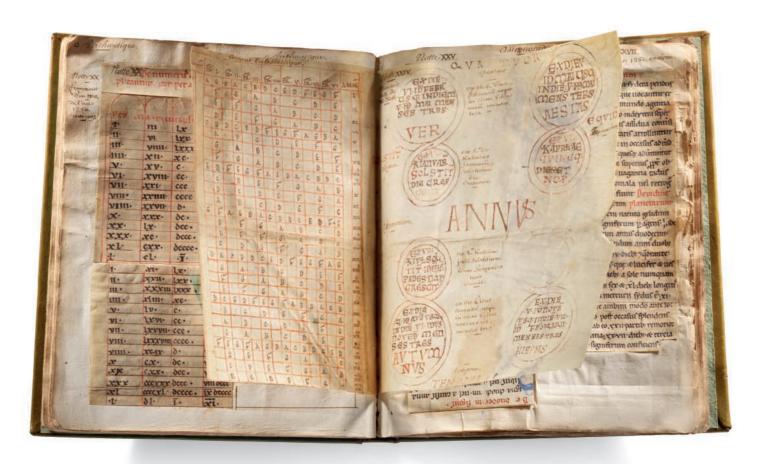
The earliest fragments included date from the 10th century: these are two cuttings from choirbooks (nos 39a and 39b). But each section has its delights and highlights: in poetry we see a 13th-century extract from *Le Roman de Troie* (no 10) and *Les Chétifs*, a poem about the First Crusade (no 11, also 13th century). 12th-century excerpts from Bede abound in the chapter on natural philosophy. Among the astronomical fragments we find a table for finding the dates of Easter (no 23), alongside a series of seven inscribed roundels concerning respectively the lengths of spring, summer, the winter solstice, the equinox, the summer solstice, autumn and winter (no 24), both fragments dating from the early 11th century. Within the sections on planimetry and topography we see two exceptional coloured maps representing the same view of the Moselle River, but produced one hundred years apart (nos 38a and 38b). Among the musical fragments we see a c.1400 exemplar of the hymn to St John the Baptist (no 43c), made famous in the 11th century when Guido of Arezzo named the notes of the musical scale after the opening syllables of each line: 'Ut [queant laxis] - Re[sonare fibris] - Mi[ra gestorum] - Fa[muli tuorum] - Sol[ue polluti] - La[bii reatum] - S[ancte lohannes]. In the legal sections we find a 12th-century text on spiritual fornication as the basis of dismissing a spouse, but also more pedestrian texts concerning what to do if one's neighbour's trees overhang one's house (no 50, from the 14th century).

Bibliography:

M.L. Colker, 'A palaeographical album of Pierre-Camille Le Moine', Scriptorium 47-1, (1993), pp.56-60.

M. Friedrich, 'Being an Archivist in Provincial Enlightened France: The Case of Pierre Camille Le Moine (1723–1800)', European History Quarterly, 46, 2016, pp.568-589.

£70,000-100,000 US\$89,000-130,000 €80.000-110.000









Medieval Seal Matrices in the Schøyen Collection

In the Middle Ages, the word 'seal' or 'sigillum' could be applied both to the instrument that makes the wax impression and to the wax impression itself. It is usually clear from the context which is meant. The same is true today, but the instrument itself is often referred to as the die or the matrix, and the wax impression is more properly called a sealing.

The majority of the seal matrices in the collection of Dr Schøyen are from Britain, non-heraldic and personal. They are in contrast to the grand official seals of kings, bishops and nobles often reproduced in books on medieval art and social history, and they have become a matter of serious investigation in the last twenty years.

In general terms seals must have been extremely rare in medieval Britain before the Norman Conquest (the seal of Wulfric, lot 460, is one of only five survivals from Anglo-Saxon England); they are unusual until the second half of the 12th century; and they are common in the 13th and 14th centuries before being at least partly replaced in the 15th century by signet rings. This coincides with the proliferation of written documents: in the 11th century and before, most transactions were probably conducted without written records, but a few centuries later property and other commercial transactions usually required documentary confirmation at all levels of society, and personal letters were used for regular correspondence. A wax seal was both practical and symbolic, and as more and more documents were 'signed, sealed and delivered' (a legal phrase also familiar in the Middle Ages) seals became increasingly common.

In more specific terms, personal seals tended to name their owners and were clearly custom-made until the end of the 13th century. Thereafter, especially in the first half of the 14th century, alongside personalised seals, standard off-the-shelf types emerged which were usually engraved with a variety of ornamental devices and lettered with banal mottoes and no mention of the owner's name. Broadly speaking, many of the seals of the late 12th and 13th century were engraved on flat lead blanks with devices of human figures, lions, birds, fleurs-de-lis, and so forth. Later in the century copper alloy or bronze became the standard material for a matrix, a new trumpet-like shape was introduced, and a variety of pictorial devices became associated with standard impersonal mottoes.

Most seals combine a legend with a pictorial device. They are usually in Latin throughout the Middle Ages, but vernacular legends, either in French or Middle English, are not uncommon after about 1300. Although the study of handwriting is a refined discipline, the palaeography of seal matrices is less exact. The engraved lettering is divided traditionally into three types: Roman capitals, Lombardic capitals, and black-letter.

Excerpt from R. Linenthal and W. Noel, 'Medieval Seal Matrices in the Schøyen Collection', Manuscripts in the Schøyen Collection IV, Oslo, 2004

The Schøyen Collection of medieval seal matrices is almost certainly the most important private collection of this material in the world. According to W. Noel, there are more private seal matrices in this collection than in the British Museum. The matrices represent many levels of medieval society, are made from a variety of materials (ivory, silver, lead, copper alloy), and vary greatly in shape, size, design, intricacy and quality. From the 403 seals offered in this catalogue we gain a comprehensive insight into the production and application of medieval seals, and therefore also into the lives of the people to whom they belonged.





~460

THE SEAL OF WULFRIC, an Anglo-Saxon walrus ivory seal matrix [England, first half 11th century]

One of only five surviving seal matrices from Anglo-Saxon England, and one of only three 11th-century ivory matrices. A splendid testimony to the increasing use of the written word in Anglo-Saxon government.

Walrus ivory. Face: 39mm, with tab: 55mm. A three-quarter length figure of a seated man, his face in profile looking left, his right hand holding a sword, on a circular face, the legend reading 'Sigillum Wulfrici', with an elaborate pierced tab in the form of a three-dimensional bird-headed dragon (rather worn, especially on the left side). Fitted perspex box.

Provenance:

- (1) The legend on the seal, in capitals, reads 'Sigillum Wulfrici' and the seal portrays a seated man holding a sword indicating that Wulfric was a secular figure. The other surviving 11th-century seals from Anglo-Saxon England are the Godwin and Godgytha seal (British Museum) and the so-called Hubert seal, discovered in Lincoln in 1985 (Lincoln, City and County Musuem). The date of the Wulfric seal can be estimated by comparison with the Godwin seal, which cannot have been made much before 1040, because of its close resemblance to the arm and sceptre coinage of King Harthacnut, struck at London by the moneyer Lefstan in 1040-42. The reverse of the Godwin seal was engraved after the obverse and depicts the three-quarter length figure of Godgytha, a nun. It has been suggested that this three-quarter length is a transitional stage to a full-length figure, such as the seal of Thor Longus, and that it may depend on the introduction c.1050 of the image of the enthroned king on the royal seal of Edward the Confessor.
- (2) Apparently discovered in a box in a garden shed at Sittingbourne, Kent, 1976.
- (2) Christie's, 16 March 1977, lot 179.
- (3) Sotheby's, 'European Sculpture and Works of Art from the collection formed by the British Rail Pension Fund', 4 July 1996, lot 1.
- (4) Schøyen Collection, MS 2223/14

Literature:

E.A. Hastings, 'An Anglo-Saxon Seal Matrix', Burlington Magazine, 119, 1977, pp.308-9

T. A. Heslop, 'English Seals from the mid-ninth Century to 1100', *Journal of the British Archaeological Association*, 133, 1980, pp.6-7.

 ${\it English \, Romanes que \, Art \, 1066-1200}, \\ {\it Hayward \, Gallery \, Exhibition}, 1984, p. 317, no. 369.$

 $\label{eq:J.Cherry} \textit{J. Cherry, 7000 years of Seals}, \textit{British Museum, 1997}, \textit{p.133}.$

£70,000-100,000

US\$89,000-130,000 €80,000-110,000



~461

THE SCHØYEN COLLECTION OF MEDIEVAL SEAL MATRICES

One of the largest collections of medieval seal matrices — and almost certainly the largest collection of private seal matrices — in the world: 402 individual matrices ranging in date from the 12th to the end of the 16th century; in material from lead to silver, bronze and classical gemstones; and in subject of their devices from figures of identified owners to lions, stags, squirrels, dragons and grotesques.

402 medieval seal matrices, ranging in size from 8mm to 70mm in diameter, and made from a variety of materials: the majority of lead and copper alloy, 11 silver, 1 made from a bronze Roman sestertius, 1 ivory, and several incorporating classical gemstones. The earliest seals are flat and usually have a tab at the top which is often pierced for attachment. Modern wooden display box.

Provenance:

(1) Most of the seals in the collection were produced in England and have been discovered in the 1980s and 1990s with the aid of metal detectors. Some, from the evidence of the names of the owners and styles of the matrices, were clearly made on the Continent although discovered in the UK, while others may have belonged to Englishmen who carried them abroad (see, for example, a number of the Crusader seals). In some cases, the locations of the finds are logical: the seal of a priest, William of Stamford, was found at Stamford in Lincolnshire; the seal of the Archdeacon of Rochester came from East Kent, and the heraldic seal of William of Stoneham was found in the village of Stoneham in Hampshire (MS 2223/1, 6 and 362). Others are more puzzling: it is not clear, for example, why the important large matrix of a Norman Benedictine Abbey should have been found in Cambridgeshire (MS 2223/67), nor why the seal of Finn Gautsson should have been discovered near Norwich, unless perhaps the owner was returning to Norway from King's Lynn after signing the Treaty of Perth.

(2) Bought en bloc from Quaritch in 1997 (with the exception of MS 2223/16, purchased from Glendining, 2 October 1996, lot 490).

(3) The Schøyen Collection, MS 2223.

The catalogue of *Medieval Seal Matrices in the Schøyen Collection* (R. Linenthal and W. Noel, Oslo, 2014), a copy of which accompanies the collection, categorises each individual seal according to the subject of its device. To give a sense of the scope, variety and diversity of the collection, we have followed the same logic below, since this is surely how they would have been recognised when they were made, though it is beyond the scope of this catalogue to provide a comprehensive listing. For a full description and image, along with specific provenance information of each seal matrix in the collection please contact the department.

Human figures, figures and busts with religious sentiment, figures and busts with a secular sentiment. There are 46 matrices within this category, ranging from the 13th to the late 16th century, of which 24 belonged to identified religious or secular owners: these are the named ones belonging to William of Stamford, the Archdeacon of Rochester, Prior Ottwi from the convent of Augustinian Hermits, James Monteau (canon and priest of Oudenaarde in Eastern Flanders), William Tourlour of Paris and Agnes of Hillun, among others. Highlights are the exceptional 15th-century seal of the Bishop of Man (MS 2223/11), identified as Thomas Burton (or Barton), finely engraved and in excellent condition; the late 16th-century official seal of Anthony Blincow, Chancellor of Chichester and Commissary of the Archdeaconry of Lewes (MS 2223/12); the seal matrix for the Court of Pleas of Durham from the bishopric of Thomas Matthew (Bishop of Durham from 1595-1606), composed of two parts which fit together (MS 2223/13); and the exceptional mid-13th-century matrix of Finn Gautsson, depicting a knight on horseback and bearing a clear legend in excellent lombardic: 'S' FINNONIS BARONIS REGIS NORWAGIE' (MS 2223/16). The latter is a magnificent newly discovered representative of Anglo-Norwegian art in the middle of the 13th century. Finn Gautsson certainly visited England once: he was a signatory to the Treaty of Perth, in which



the Hebrides and the Isle of Man were ceded to Scotland for 4,000 marks following the defeat of the Norwegian fleet at Largs in 1263.

Religious figures and symbols

78 matrices fall within this category, ranging in date from the c.1200 to the 15th century, including a French 13th-century matrix depicting a full-length tonsured male saint or abbot from the Benedictine Abbey of Ste. Marie de S. Pierre sur Dive, in the diocese of Lisieux (MS 2223/67); the official 15th-century seal of the Hospital of St Giles, depicting the Saint under a gothic architectural canopy (MS 2223/79); and a woman's lead seal from c.1200 depicting the Lamb of God (MS 2223/80).

Animals

165 matrices fall within this varied and diverting category, which boasts lions, stags, hares, squirrels, eagles, owls and a whole panoply of other animals. Particularly striking is the 14th-century official seal of the Alnager of Kent: the person in charge of ensuring quality and uniformity of cloth, which depicts a lion's head (MS 2223/149). MS 2223/245, depicting a bird with the lombardic legend 'SIGILLUM ROLANDI OISUN' is a fascinating and extremely rare survival because the face of the seal was engraved in c.1200 on the reverse of a Roman bronze sestertius of Antoninus Pius (Emperor from 138-161, see lot 413). MS 2223/278 is another early matrix from the turn of the 13th century, depicting a winged griffin.

Miscellaneous (grotesques, abstract designs, heraldic motifs, initials, gems)

Among the remaining 113 matrices we find an exquisite and very rare tiny 14th-century silver seal matrix in the form of a sculpted Virgin and Child, with the device at its base stylised foliage above a heart (MS 2223/326); a late 12th-century rare polished ivory matrix, one of only two in the collection with a positively inscribed legend (MS 2223/328); an exceptionally fine English mid-13th century counterseal, comparable in quality and importance to that of Simon de Montfort, Earl of Leicester, c.1239 (MS 2223/350); the elaborate heraldic seal of Thomas de Ros, Lord Ros (1427-1464), who served under Henry VI and Edward IV in the War of the Roses, and executed in Newcastle on 17 May 1464 (MS 2223/368); and a series of 13th and 14th century English matrices with intaglio gems dating from Ancient Rome (MSS 2223/398-401).

£100,000-150,000 US\$1

US\$130,000-190,000 €120,000-170,000







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 (△ 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.

(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 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.

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.

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

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked

by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g

B REGISTERING TO BID

1 NEW BIDDERS

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: linears actional of the process of th

(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 Deportment of MA (10/3/29) 0060epartment 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 (b) As agent for an undisclosed principal: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the purchase price and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent no 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 hyddwish of birthe safeton ydd mast legister o'r a huinnest hidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b)Internet Bids on Christie's Live™

(o)internet bias on christie's Live
For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/buyingservices/buying-guide/register-and-bid/ As well as these
Conditions of Sale, internet bids are governed by the Christie's
LIVE™ Terms of Use which are available on is https://www.
christies.com/LiveBidding/OnlineTermsOfUse.

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

C CONDUCTING THE SALE

WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any lot:

(d) divide any lot or combine any two or more lots;

(e) reopen or continue the bidding even after the hammer has fallen;

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), F(2)(i), F(4) and J(1).

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom:

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

b BIDDING ON BEHALL 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 one behaviored at his expression price until a bid. 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 responsibility for the limit goal wheeled in the your blad was accessful. The have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

THE BUYER'S PREMIUM

I THE BUYER'S PREMIUM
In addition to the hammer price, the successful bidder agrees to
pay us a buyer's premium on the hammer price of each lot sold.
On all lots we charge 25% of the hammer price up to and including
£225,000, 20% on that part of the hammer price up to earl including
£23,000,000, and 13.5% of that part of
the hammer price above £3,000,000. VAT will be added to the
buyer's premium and is payable by you. The VAT may not be shown
separately on our invoice because of tax laws. You may be eligible
to have a VAT refund in certain circumstances if the lot is exported.
Please see the "VAT refunds: what can I reclaim?" section of "VAT
Symbols and Evalenation" for further information. Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. NAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply. If your purchased lot has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation**' section of our catalogue. For **lots** Christie's ships to the United States, sales or use tax may be due on the hammer price, buyer's premium and/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders country, or locate to which the town be simpled. Successful blocked claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price in euros!

(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.

F WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
(b) It is given only for information shown in **UPPERCASE type** in the

first line of the **catalogue description** (the **'Heading**). It does not apply to any information other than in the **Heading** even if shown 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 carsings on the security of the control of the cardings of the plage unit 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 Christle's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a

lot's full catalogue description before bidding.

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

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

(f) The authenticity warranty does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**. (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity** warranty may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim:

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.

(i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, in any circumstances, be required to pay you or 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.

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

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; (iii) books not identified by title;

(iv) lots sold without a printed estimate;

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

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

(b) To make a claim under this paragraph you must give writter 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

South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

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 they the original buyer orifice we with full expecting 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

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate

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

F PAYMENT

1 HOW TO PAY

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

(i) the hammer price; and

(ii) the buyer's premium; and

(iii) any amounts due under section D3 above; and (iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

(b) We will only accept payment from the registered bidder. Once to we will only accept payment from the registered bluder. Only 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

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies. com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment. (iii) Cash

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

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

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

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SWIY 6QT. (e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due; 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 holdin security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you

have made full and clear payment of all amounts due to us).
(b) Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies. com/storage

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees

(iii) sell the lot in any commercially reasonable way we think appropriate. (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20,7839,9060. See the information set out at www.christies.com/shipping or contact us at arttransport london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a Iot. 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 or entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase. (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property country. Several countries returns to allow you to import properly 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

(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
set African elephant ivory. Wherever be howered tracted on the inconsulnot African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots of Iranian origin

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

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export iewellery licence.

(g) watches
Many of the watches offered for sale in this catalogue are pictured
with straps made of endangered or protected animal materials such
as alligator or crocodile. These lots are marked with the symbol \(\psi\) 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 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

in these Conditions or sale; or (ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is exactlyed by this progression. 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

(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

OTHER TERMS

OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/ contact/privacy.

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 have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any count 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 (ECDR) 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. and Wales. However, we will have the right to bring procee against you in any other court.

10 REPORTING ON WWW CHRISTIES COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. 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.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's. authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or

(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

(iii) a work for a particular origin source if the lot is described in the

(iii) a Work for a particular origin is source it the **Not** 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 F2 of this agreement.

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

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

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

condition: the physical condition of a lot.

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

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

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

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

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

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

purchase price: has the meaning given to it in paragraph F1(a). provenance: the ownership history of a lot.

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

reserve: the confidential amount below which we will not sell a lot. saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters. warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

17/04/19 112

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see 1 symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered No symbol and α		The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	\star and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a *symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and $lpha$	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a 1 symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	\star and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a 1 symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and $lpha$	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	st and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium.

- We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
- 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
- 3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU
- (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and

buyer (as applicable) must:

- (b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above within the required time frames of: 30 days via
- a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.
- 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
 We charge a processing fee of £35.00 per invoice to check shipping/export documents. We

will waive this processing fee if

- you appoint Christie's Shipping Department to arrange your export/shipping. 5. If you appoint Christie's
- 5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a
- revised invoice charging you all applicable taxes/charges.
- 6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a + symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, movement within the EU must be within 3 months
- from the date of sale. You should take professional advice if you are unsure how this may affect you.
- affect you.
 7. All reinvoicing requests
 must be received within four
 years from the date of sale.
 If you have any questions about
 VAT refunds please contact
 Christie's Client Services on
 info@christies.com
- Tel: +44 (0)20 7389 2886. Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

Bidding by interested parties.

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.

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(a) of the Conditions of Sale.

 † , *, Ω , α , ‡

See VAT Symbols and Explanation.



See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Property Owned in part or in full by Christie's

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

Minimum Price Guarantees

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

○ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol 0.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the purchase price net of the fixed financing fee.

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

Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the lot, we will mark the **lot** with this symbol a. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

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

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

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.

23/04/19

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060 Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your lot is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060 Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@ christies.com.

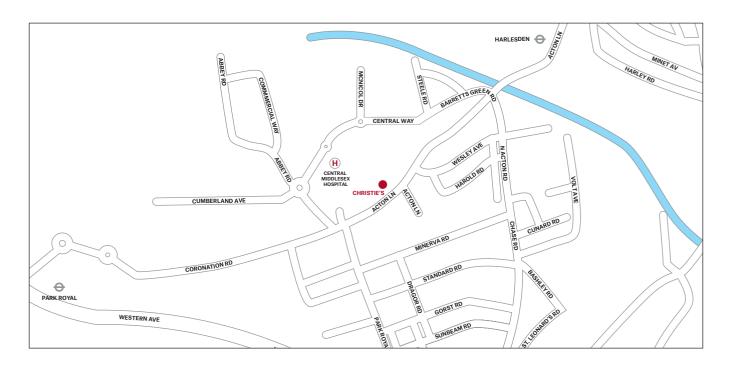
CHRISTIE'S PARK ROYAL

Unit 7, Central Park Acton Lane London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



15/08/18



Kick-start your career in the art world with a Christie's Education.

LEARN MORE AT CHRISTIES.EDU



WRITTEN BIDS FORM

CHRISTIE'S LONDON

THE HISTORY OF WESTERN SCRIPT: THE SCHOYEN COLLECTION

TUESDAY 10 JULY AT 10.30 AM

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

CODE NAME: SCHOYEN SALE NUMBER: 18152

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

 UK£100 to UK£2,000
 by UK£100s

 UK£2,000 to UK£3,000
 by UK£200s

 UK£3,000 to UK£5,000
 by UK£200, 500, 800

(eg UK£4,200, 4,500, 4,800)

 UK£5,000 to UK£10,000
 by UK£500s

 UK£10,000 to UK£20,000
 by UK£1,000s

 UK£20,000 to UK£30,000
 by UK£2,000s

UK£30,000 to UK£50,000 by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)

UK£50,000 to UK£100,000 by UK£5,000s UK£100,000 to UK£120,000 by UK£10,000s

Above UK£200,000 at **auctioneer's** discretion

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

- 1. I request Christie's to bid on the stated ${\bf lots}$ up to the maximum bid I have indicated for each ${\bf lot}.$
- Day to the various of the lamburgh 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 £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the hammer price of each lot sold.
- 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
- 4. 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

		18152			
Client Number (if appli	cable)	Sale Number			
Billing Name (please pr	int)				
Address					
			Postcode		
Daytime Telephone		Evening Telephone			
Fax (Important)		E-mail	E-mail		
Please tick if you pr	refer not to receive information about	t our upcoming sales by	e-mail		
I have read and underst	ood this written bid form and the Co	onditions of Sale - Buyer'	s Agreement		
Signature					
identity card, or pase example a utility bil business structures Compliance Depart If you are registerin Christie's, please at you are bidding, tog who have not made wishing to spend malso request that you make of Bank(s)	uals: government-issued phote ssport) and, if not shown on the lor bank statement. Corporate such as trusts, offshore component at +44 (0)20 7839 9060 g to bid on behalf of someone tach identification documents gether with a signed letter of a sa purchase from any Christie nore than on previous occasion ou complete the section below	e ID document, proo e clients: a certificate panies or partnership of or advice on the in who has not previous for yourself as well uthorisation from the 's office within the ke is will be asked to su	f of current address, for e of incorporation. Other so: please contact the formation you should supply. usly bid or consigned with as the party on whose behalf at party. New clients, clients ast two years, and those upply a bank reference. We		
Address of Bank(s)					
Account Number(s)			_		
Name of Account Office	er(s)				
Bank Telephone Numbe	er				
PLEASE PRINT CLE	ARLY				
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:

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA

BUENOS AIRES +54 11 43 93 42 22

Cristina Carlisle

AUSTRALIA

SYDNEY +61 (0)2 9326 1422 Ronan Sulich

ALISTRIA

VIENNA +43 (0)1 533 881214 Angela Baillou

BELGIUM

BRUSSELS

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

SÃO PAULO

+55 21 3500 8944 Marina Bertoldi

CANADA

TORONTO +1 647 519 0957

Brett Sherlock (Consultant)

CHILF

SANTIAGO

+56 2 2 2631642 Denise Ratinoff de Lira

COLOMBIA

BOGOTA +571 635 54 00 Juanita Madrinan (Consultant)

DENMARK

COPENHAGEN

45 2612 0092 Rikke Juel Brandt (Consultant)

FRANCE

BRITTANY AND THE LOIRE VALLEY

+33 (0)6 09 44 90 78

Virginie Greggory (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

PROVENCE -ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67

Fabienne Albertini-Cohen

RHÔNE AL PES

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

GERMANY

DÜSSELDORF +49 (0)21 14 91 59 352

Arno Verkade **FRANKFURT**

+49 170 840 7950 Natalie Radziwill

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

MUNICH

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

STUTTGART

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

INDIA

MUMBAI

+91 (22) 2280 7905 Sonal Singh

INDONESIA

JAKARTA +62 (0)21 7278 6268

Charmie Hamami

ISRAEL TEL AVIV

+972 (0)3 695 0695 Roni Gilat-Baharaff

ITAI Y

·MILAN

+39 02 303 2831 Cristiano De Lorenzo

ROME

+39 06 686 3333 Marina Cicogna (Consultant)

NORTH ITALY

+39 348 3131 021 Paola Gradi (Consultant)

TURIN

+39 347 2211 541 Chiara Massimello (Consultant)

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

BOLOGNA

+39 051 265 154 Benedetta Possati Vittori

Venenti (Consultant)

GENOA

+39 010 245 3747 Rachele Guicciardi

(Consultant)

FLORENCE +39 335 704 8823 Alessandra Niccolini di Camugliano (Consultant)

CENTRAL & SOUTHERN ITALY +39 348 520 2974 Alessandra Allaria

(Consultant)

JAPAN TOKYO

+81 (0)3 6267 1766 Chie Banta

MALAYSIA

KUALA LUMPUR

+62 (0)21 7278 6268 Charmie Hamami

MEXICO MEXICO CITY

+52 55 5281 5446 Gabriela Lobo

MONACO +377 97 97 11 00 Nancy Dotta

THE NETHERLANDS

•AMSTERDAM +31 (0)20 57 55 255 Arno Verkade

NORWAY

OSLO +47 949 89 294 Cornelia Svedman (Consultant)

PEOPLE'S REPUBLIC

BEIJING

+86 (0)10 8583 1766 Julia Hu

·HONG KONG

+852 2760 1766

·SHANGHAI

+86 (0)21 6355 1766 Julia Hu

PORTUGAL

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

RUSSIA

MOSCOW

+7 495 937 6364 +44 20 7389 2318 Zain Talyarkhan

SINGAPORE

SINGAPORE +65 6735 1766

Jane Ngiam

SOUTH KOREA

SEOUL +82 2 720 5266 Jun Lee

SPAIN

MADRID +34 (0)91 532 6626

Carmen Schjaer Dalia Padilla

SWEDEN

STOCKHOLM

+46 (0)73 645 2891 Claire Ahman (Consultant) +46 (0)70 9369 201 Louise Dyhlén (Consultant)

SWITZERLAND

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

•ZURICH

+41 (0)44 268 1010 Jutta Nixdorf

TAIWAN TAIPEI

+886 2 2736 3356 Ada Ong

THAII AND

BANGKOK

+66 (0) 2 252 3685 Prapavadee Sophonpanich

TURKEY

ISTANBUL

+90 (532) 558 7514 Eda Kehale Argün (Consultant)

UNITED ARAB EMIRATES

DUBAI

+971 (0)4 425 5647

UNITED KINGDOM ·LONDON

+44 (0)20 7839 9060

NORTH AND NORTHEAST

+44 (0)20 7104 5702 Thomas Scott

NORTHWEST

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

SOUTH

+44 (0)1730 814 300 Mark Wrey

SCOTLAND +44 (0)131 225 4756 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)

LINITED STATES

CHICAGO +1 312 787 2765

Catherine Busch

DALLAS +1 214 599 0735

Capera Ryan

HOUSTON +1 713 802 0191

Jessica Phifer LOS ANGELES

+1 310 385 2600 Sonya Roth

MIAMI

+1 305 445 1487

Jessica Katz •NEW YORK

+1 212 636 2000

PALM BEACH +1 561 777 4275

David G. Ober (Consultant) SAN FRANCISCO +1 415 982 0982 Ellanor Notides

AUCTION SERVICES

CORPORATE

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

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 Fmail: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: Ilindsay@christies.com

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 6768 Fax: +852 2525 3856 Email: hongkong@christies.

CHRISTIE'S FINE ART STORAGE SERVICES

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

CHRISTIE'S INTERNATIONAL REAL ESTATE **NEW YORK** Tel +1 212 468 7182 Fax +1 212 468 7141

Email: info@ christiesrealestate.com

LONDON Tel +44 20 7389 2551 Fax +44 20 7389 2168 Fmail: info@

christiesrealestate.com

HONG KONG

Tel +852 2978 6788 Fax +852 2760 1767 Email: 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

28/02/19

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman

Guillaume Cerutti, Chief Executive Officer Stephen Brooks, Deputy Chief Executive Officer Jussi Pylkkänen, Global President François Curiel, Chairman, Europe Jean-François Palus Stéphanie Renault Héloïse Temple-Boyer Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas The Earl of Snowdon, Honorary Chairman, EMERI Charles Cator, Deputy Chairman, Christie's Int. Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S EUROPE, MIDDLE EAST, RUSSIA AND INDIA (EMERI)

Prof. Dr. Dirk Boll, President Bertold Mueller, Managing Director, Continental Europe, Middle East, Russia & India

SENIOR DIRECTORS, EMERI

Zoe Ainscough, Cristian Albu, Maddie Amos, Simon Andrews, Katharine Arnold, Upasna Bajaj, Mariolina Bassetti, Ellen Berkeley, Jill Berry, Giovanna Bertazzoni, Edouard Boccon-Gibod, Peter Brown, Julien Brunie, Olivier Camu, Jason Carev, Karen Carroll, Sophie Carter, Karen Cole, Isabelle de La Bruyere, Roland de Lathuy, Eveline de Proyart, Leila de Vos, Harriet Drummond, Adele Falconer, Margaret Ford, Edmond Francey, Roni Gilat-Baharaff, Leonie Grainger, Philip Harley, James Hastie, Karl Hermanns, Rachel Hidderley, Jetske Homan Van Der Heide, Michael Jeha. Donald Johnston, Erem Kassim-Lakha, Nicholas Lambourn, William Lorimer, Catherine Manson, Susan Miller, Jeremy Morrison, Nicholas Orchard, Keith Penton, Henry Pettifer, Will Porter, Paul Raison, Christiane Rantzau, Tara Rastrick, Amjad Rauf, François de Ricgles, William Robinson, Alice de Roquemaurel, Matthew Rubinger, Tim Schmelcher, John Stainton, Nicola Steel, Aline Sylla-Walbaum, Sheridan Thompson, Alexis de Tiesenhausen, Jay Vincze, David Warren, Andrew Waters, Harry Williams-Bulkeley, Tom Woolston, André Zlattinger

CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,

Contessa Giovanni Gaetani dell'Aquila d'Aragona, Monique Barbier Mueller, Thierry Barbier Mueller, Arpad Busson, Kemal Has Cingillioglu, Hélène David-Weill, Bernhard Fischer, I. D. Fürstin zu Fürstenberg, Rémi Gaston-Dreyfus, Laurence Graff, Jacques Grange, H.R.H. Prince Pavlos of Greece, Terry de Gunzburg, Guillaume Houzé, Alicia Koplowitz, Robert Manoukian, Contessa Daniela d'Amelio Memmo, Usha Mittal,

Polissena Perrone, Maryvonne Pinault, Eric de Rothschild, Çiğdem Simavi, Sylvie Winckler CHRISTIE'S UK

CHAIRMAN'S OFFICE, UK

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, Nicholas White, Mark Wrey

DIRECTORS LIK

Marco Almeida, Guy Agazarian, Alexandra Baker, Jane Blood, Piers Boothman, Claire Bramwell, Louise Broadhurst, Robert Brown, Antonia Calnan, Lucy Campbell, Erin Caswell, Sarah Charles, Ruth Cornett, Jessica Corsi, Nicky Crosbie. Laetitia Delaloye, Armelle de Laubier-Rhally, Freddie De Rougemont, Eugenio Donadoni, Virginie Dulucq, Christopher O'Neil-Dunne, Arne Everwijn, Nick Finch, Emily Fisher, Peter Flory, Nina Foote, Christopher Forrest, Giles Forster, Zita Gibson, Alexandra Gill, Keith Gill, Angus Granlund, David Gregory, Christine Haines, Annabel Hesketh, Peter Horwood, Adrian Hume-Sayer, Kate Hunt, Pippa Jacomb, Simon James, Imogen Kerr, Tjabel Klok, Robert Lagneau, Tina Law, Adriana Leese, Tom Legh, Jon-Ross Le Haye, Brandon Lindberg, Noah May, Murray Macaulay, Graeme Maddison, Sarah Mansfield, Nicolas Martineau, Astrid Mascher, Roger Massey, Joy McCall, Neil McCutcheon, Michelle McMullan, Daniel McPherson, Neil Millen, Leonie Mir, Chris Munro, Patricia Nobel, Rosalind Patient, Anthea Peers, Sara Plumbly, Euthymia Procopé, Lisa Redpath, Alexandra Reid, Sumiko Roberts, Meghan Russell, Patrick Saich, Amelie Sarrado, Julie Schutz, Tom Scott, Dominic Simpson, Nick Sims, Clementine Sinclair, Katie Siveyer, Kay Sutton, Timothy Triptree, Mary-Claire Turkington, Thomas Venning, Julie Vial, Anastasia von Seibold, Gillian Ward, Amelia Walker, Jud Wei-Ting, Ben Wiggins, Bernard Williams, Georgina Wilsenach

ASSOCIATE DIRECTORS, UK

Ksenia Apukhtina, Lucy Beckett, Harriet Bingham, Hannah Boissier, Sarah Boswell, Phill Brakefield, Jenny Brown, Laure Camboulives, David Cassidy, Alexandra Cawte, Marie-Louise Chaldecott, Ivv Chan, Jack Coleman, Amandine Consigny, Claudio Corsi, Hugh Creasy, Katia Denysova, Grant Deudney, Milo Dickinson, Amanda Dixon, Ekaterina Dolinina, David Ellis, Rachel Evans-Omeyer, Paola Saracino Fendi, Martina Fusari, Pat Galligan, Elisa Galuppi, Constanza Giuliani, Adeline Han, Celia Harvey, Daniel Hawkins, Anke Held, Sophie Hopkins, Jude Hull, James Hyslop, Wei-Ting Jud, Guady Kelly, Amy Kent, Julia Kiss, Zoe Klemme, Rachel Koffsky, Polly Knewstub, Rebecca Lazell, Rob Leatham, Tessa Lord, Stephanie Manstein, Ottavia Marchitelli, Georgie Mawby, David McLachlan, Lynda McLeod, Toby Monk, Alice Murray, Rosie O'Connor, Clara Paschini, Christopher Petre, Antonia Pitt, Alastair Plumb, Eugene Pooley, Sarah Rancans, Sarah Reynolds, Elliot Safra, Marta Saporiti, Pat Savage, Annabelle Scholar, Hannah Schweiger, Angus Scott, Charles Scott, Valeria Severini, Graham Smithson, Annelies Stevens, lain Tarling, Sarah Tennant, Susann Theuerkauf, Flora Turnbull, Damian Vesey, Alice Vincent, Annie Wallington, Tony Walshe, Harriet West, Annette Wilson, Julian Wilson, Miriam Winson-Alio, Suzanne Yalcin-Pennings, Charlotte Young



CHRISTIE'S