

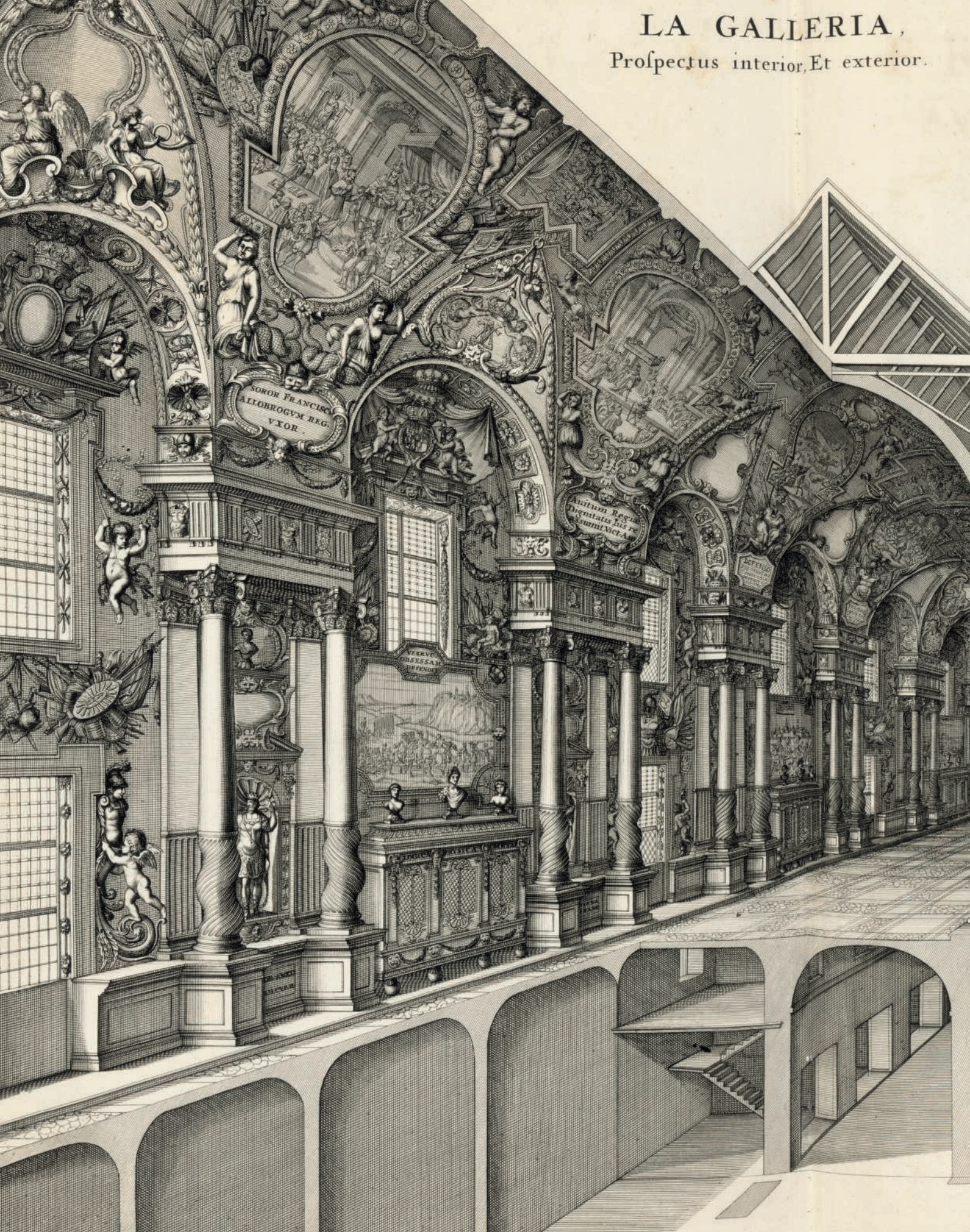
THE COLLECTION OF NICO & NANNI ISRAEL

11 December 2019



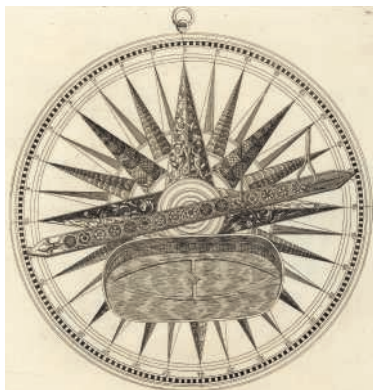
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WEDNESDAY 11 DECEMBER 2019



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Wednesday 11 December 2019

at 10.30 am

8 King Street, St. James's
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Saturday	7 July	12.00 pm – 5.00 pm
Sunday	8 July	12.00 pm – 5.00 pm
Monday	9 July	9.00 am – 4.30 pm & 6.00 pm – 8.30 pm
Tuesday	10 July	9.00 am – 8.00 pm

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Nico Israel (1919-2002)

When I met Nico Israel for the first time in 1966, at an Amsterdam book sale, he already had almost half his career in antiquarian dealing behind him, but his greatest triumphs still lay ahead. He was unquestionably the most important rare bookseller of the second half of the 20th century in the Netherlands, the most international and one of the most knowledgeable. His presence in the trade and influence on bibliophiles and curators were felt from Australia to California, while his courage and persistence at auction were feared in Paris, London and New York. For these obvious reasons, and despite a natural diffidence and reserve, he found powerful clients and made numerous friends in the book world, but significantly it was his generosity with expertise and in business that made the greatest impression. No wonder then that when his admirers decided to publish a Festschrift for his 70th birthday, it turned into a more scholarly and substantial publication than is usual for such an occasion. About half the contributors were foreign, all articles related to his particular interests (geography, travel, Dutch printing and publishing, book bindings, the history of the book trade and collecting), and many studied books that Nico had once sold. In order to celebrate that same jubilee Amsterdam University Library organized a dazzling exhibition of seventy books that had been acquired from him over the years.

In his brief appreciation, Lord Wardington wrote: "Over the years I have known him at three different addresses in Amsterdam and have seen the most beautiful books. But the most beautiful I have seen have been in his flat where he and Nanny have entertained us to dinner and shown us his own collection of some maps, and globes and nautical instruments: and those books of a rare quality which are the best and which he is going to enjoy for a space before letting some fortunate friend add them to his or her own collection. I have also been privileged to see Nanny's collection of miniature books which were kept in a box: this maddened me to such an extent that I had a miniature revolving bookcase constructed by Julian Stanley, a furniture maker of rare quality working in High Wycombe, to house them." It is these exceptional items that Wardington felt privileged to see which are now being offered by Christie's on behalf of Nico's widow, Nanni Israel-Marcus, who shared her husband's interests during 60 years of marriage and often accompanied him on his journeys.

Nico was born in 1919 at Arnhem, where the family firm, B.M. Israel, flourished throughout the 1920s, a period of exceptional activity in the rare-book market, when great libraries were formed and sold. In childhood he learnt from his father and his three older brothers, all talented booksellers: Sal, Bob and Max. The Nazi persecution of

Jewish merchants in Germany and all occupied territories devastated the book trade, the consequences of which may be felt to this day. Britain and the United States greatly benefitted from the influx during the late 1930s of some of the most brilliant dealers of the 20th century: Kraus, Breslauer, Rosenthal, Ranschburg and Eisemann are only a few examples among many others. Antiquarian booksellers did not escape in time from the Netherlands, whose neutrality had been respected in the Great War. The eldest Israel brother, of whom Nico always spoke with great affection and respect, did not survive deportation. Bob did and his son, Maarten, continued the family's antiquarian tradition, working for the old Hague firm of Martinus Nijhoff and subsequently for his uncle Nico. Max Israel was able to hide and later became Amsterdam's leading specialist in scientific and medical books. Nico and Nanni, braving mortal danger, managed to escape to Switzerland. Nico then enlisted in the Canadian Army and took part in the liberation of his hometown.

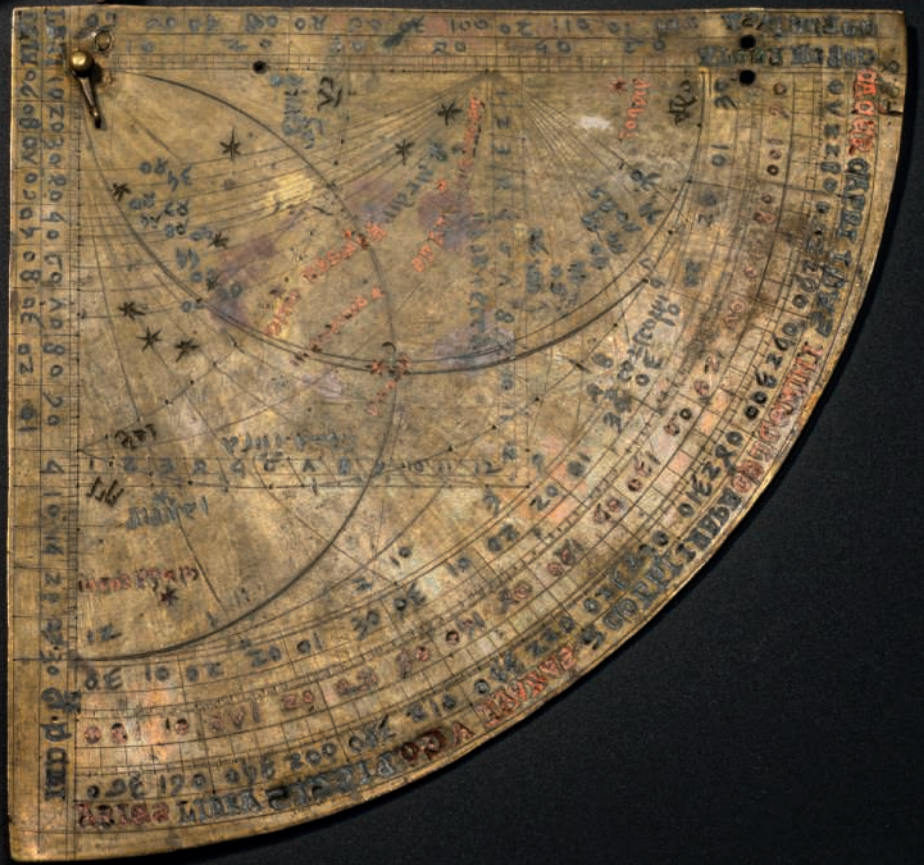
To rebuild the business in Amsterdam was a task fraught with difficulty in the post-war years, but Nico succeeded brilliantly and with great energy. His contributions to the collections of Amsterdam University Library, the Scheepvaart Museums of Amsterdam and Rotterdam, the Folger Shakespeare Library in Washington, D.C. and many others, were notable. He became close personal friends with their directors and librarians, especially Herman de la Fontaine Verwey, professor of bibliography and book history at the University of Amsterdam, in whose charge the Library grew to eminence in cartography and other fields. Nico Israel did not neglect private collectors, among whom Dr. Ernst Crone and Henry C. Taylor, fierce competitors for books on navigation, were prominent. No account of Nico's accomplishments, however brief, must leave his association and friendship with the Hague rare bookdealer, Max Elte, unmentioned. They collaborated more closely than brothers could and Elte's death in 1984 left a real gap in Nico's life.

A final word about Nico Israel's publishing activities. In 1963 he founded, with Kees Broekema, *Theatrum Orbis Terrarum*. They published numerous important atlas facsimiles as well as a splendid reprint of John James Audubon's celebrated colour-plate book, *Birds of America* (lot 32 in the present sale offers Nico's own set), but also important original works such as C. Koeman's *Atlantes Neerlandici* and I.H. van Eeghen's *De Amsterdamse Boekhandel*. In conclusion, I feel confident in saying that Nico Israel's unique place in publishing and the trade in rare books and cartography will not be forgotten.

Felix de Marez Oyens



Lot 32





1

A HIGHLY IMPORTANT MEDIEVAL ASTROLABE QUADRANT
PROBABLY SOUTHERN FRANCE, 1291-1310

The brass *quadrans novus* of 4¾-inch radius, engraved with red and black wax infill. The front: carrying scales for *CORDA RECTA* and *CORDA V[ER]SA* and unlabelled scales for determining sine and cosine to edges; zodiac along perimeter with the name alternating in red and black, inside this a double degree scale; central shadow square and unequal hour lines; folded ecliptic and tropics delineated; eleven named (*DABARA*, *SPATV. GE.SINIST*, *alabor*, *mocadani*, *cor leo*, *algova*, *cauda corvi*, *alaasel*, *cor scorpi*, *ahlaca*, *altair*) and nine unnamed stars given. The reverse carries concentric rings for lunar mansions, zodiacal and calendrical scales, a partial index pointer survives. Both sides with (ownership mark?) *FTD* engraved in a different, contemporary hand. One sight with two viewing holes still attached to top edge. In contemporary moulded cuir-bouilli case, both sides with shield within a circle, surrounded by geometric and foliage decoration. Housed in modern box.

6 x 5½in. (15 x 14cm.) in case

£400,000-600,000

US\$520,000-770,000
€470,000-690,000

PROVENANCE:

Acquired by Nico Israel in 1987.

EXHIBITED:

National Maritime Museum, Greenwich, *The Story of Time*, December 1999 - September 2000, No. 092.

LITERATURE:

Dekker, E. 'An Unrecorded Medieval Astrolabe Quadrant from c.1300' in *Annals of Science* 52 (1995), pp.1-47.

One of only eight recorded medieval astrolabe quadrants, and the only in private hands in contemporary leather case.

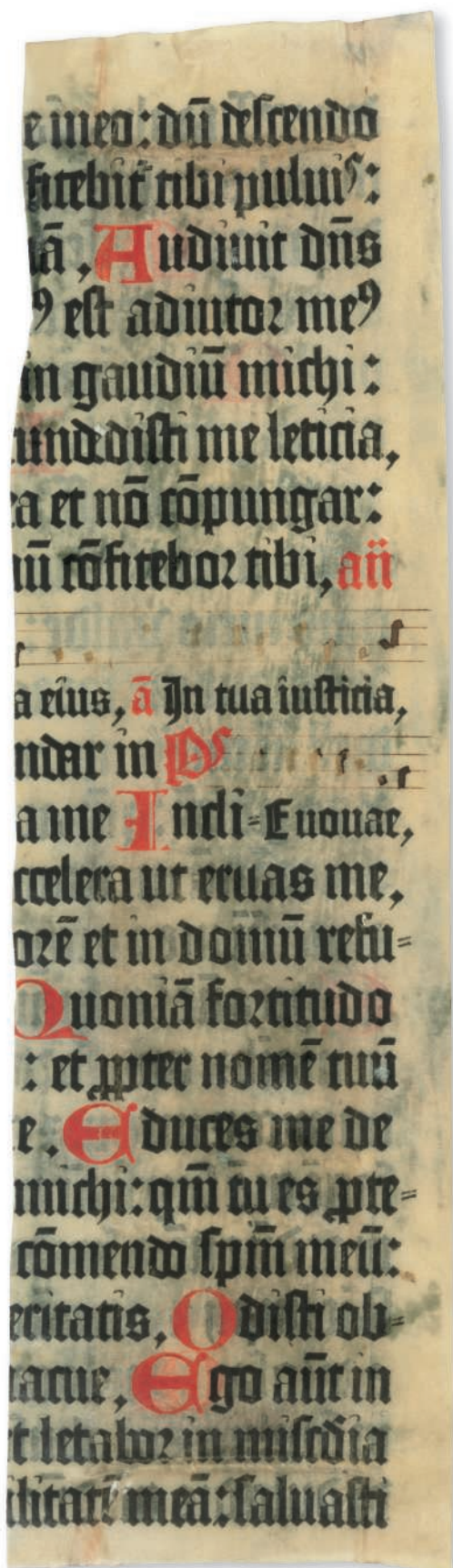
Based on the style of engraving a loose date of 14th century would be placed upon the instrument, however upon studying the calendrical scales on the reverse Elly Dekker (1993) determined a date of manufacture between 1291 and 1311. The only other astrolabe quadrant to retain its leather case is held at the Musées départementaux de la Seine-Maritime in Rouen; and it is plausible to suggest a place of manufacture in Southern France based on the origins of the *quadrans novus* in Montpellier.

The astrolabe quadrant was invented by Jacob ben Machir ibn Tibbon (ca.1236-1305), who studied medicine at Montpellier, and translated many scientific texts from Arabic into Hebrew. His own astronomical work was highly regarded by later Renaissance astronomers and indeed cited by both Copernicus and Kepler. His *Quadrant of Israel* was written between 1288 and 1293, describing this newly invented instrument, which when translated into Latin in 1299 was termed the *quadrans novus* in order to distinguish it from the earlier and simpler invention in c.1288 of the *quadrans vetus*.

The mathematical technique of folding the astrolabe projection is known from an earlier Islamic instrument, the *almucantar* quadrant which is designed for use on a specific latitude. Ibn Tibbon's design, however, is universal, and incorporates features of the *quadrans vetus* to solve a plethora of problems of spherical astronomy as well as those of astrology.

The use of black and red colouring on this instrument helps to highlight the method of folding. XRF analysis has shown the pigments to be bone-black and a mixture of red lead with cinnabar - the only other quadrant to use this colouring is the example in Rouen. The source for the unknown stars is yet to be identified, whereas for the Rouen quadrant it is MS Ashmole 1522. A rich manuscript tradition of the description survives, but only eight instruments are recorded, of which only two are in private hands; this example being the earliest of the eight.

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



2

The Mainz Psalter: *Psalterium Benedictinum cum canticis et hymnis*, for Bursfeld use. [Mainz:] Johann Fust and Peter Schoeffer, 29 August 1459.

An unrecorded fragment of a noble incunable, only the second book printed in multiple colours, the second printed book explicitly dated, from the printing shop first established by Gutenberg and continued by his partners Fust and Schoeffer. It is printed with the same material as the 1457 Psalter, both editions under the auspices of the Benedictines of St. James at Mainz. The 1459 Psalter was even more grand, printed in a larger format than its predecessor; all copies of both editions were printed on vellum. ISTC currently lists 12 complete or largely complete copies and 18 other fragments. H 13480*; Boh(LB) 949; BMC I 19; BSB-Ink P-851; CIBN P-668; Bod-inc P-519; De Ricci, Mayence 55; Schäfer 279; ISTC ip01062000; Goff P-1062.

Fragment of a single leaf printed on vellum, imperial folio (353 x 100mm). Leaf 17 [2/7], type 2:286G, lombard versal initials printed in red, 23 lines, music notation on staves supplied in contemporary manuscript. Survived as a binding fragment (light wear and a few tiny holes at old folds).

£5,000-10,000

US\$6,500-13,000
€5,800-12,000

3

THE INSTITUTION OF THE EUCHARIST, miniature by Simon Bening, illuminated manuscript on vellum [Bruges, 1530s]

An expressive miniature by Simon Bening demonstrating his mastery of dramatic narrative and devotional intensity.

91 X 145mm, glued to card (two small holes by upper fictive frame, near slight wrinkling with consequent paint loss, small paint losses, darkened later varnish). *Provenance*: Sotheby's, 12 December 1967, lot 8.

At the Last Supper, Christ is blessing the bread, in the form of a communion wafer, and wine, in a chalice shaped cup, flanked by John and Peter. To the left is a prior scene in the Passion narrative, the Washing of Feet, to the right, a subsequent event, the Agony in the Garden, both scenes viewed through windows, over which the panelling projects.

The complete lower fictive frame extends beyond the vertical framing to form a definite termination, unlike the incomplete upper frame, which has been cut through, presumably to leave some lower framing with an element placed above. The layout could have approximated that of the smaller, dismembered Enriquez de Ribera Prayerbook, probably of c.1525-1530. The leaf now in Cleveland Ohio has two miniatures, one above the other: Christ giving Judas the sop, Bening's usual Last Supper scene, and Judas's abrupt departure (The Cleveland Museum of Art, 2002.52, 170 x 125mm trimmed to the edge of the borders). If the present miniature had borders, its original leaf would have been at least 200-210mm wide, although Bening also painted miniatures without borders in which case the margins could have been smaller.

2

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3

It is possible that a leaf on this scale was always an independent sheet, conceivably part of a larger narrative series like Bening's 64 small miniatures, each 68 x 52mm, perhaps of c.1530, mounted since the 19th century as a quadriptych (the famous Stein Quadriptych, Baltimore, Walters Art Museum, W.441). Given the continuing value placed on Bening's work and its lasting appeal to collectors, it may be significant that the present miniature has yet to be associated with any others. The subject, apparently unusual for Bening, is very suitable for an altar card, a sheet for display on the altar with the essential texts of the mass. Vulnerable to damage, few such cards survive from this period. Among the earliest known are two vellum leaves, mounted on card, c.380 x 265mm, from a French set of three of c.1520, each with framed text above a miniature, in the Morgan Library and Museum, New York (M.1147) and the Free Library, Philadelphia (Lewis E M 43:21). The present miniature could likewise have been surmounted by text rather than an image and come from the central card of a set of three with the Consecration prayers. Although such sets became obligatory, earlier practice may have been more diverse. Along with purely pictorial sheets, a variety of texts was illuminated and illustrated for display in churches or secular settings.

The present miniature is typical of the work of Simon Bening (1483/84-1561), born in Ghent and active in Bruges by 1500, who built up a European clientele for his exquisite illuminations that acquired a new value as handmade luxuries in the age of printing. As summed up by Thomas Kren, 'the art of no other Flemish illuminator so fully epitomizes the triumph of Flemish miniature painting in Europe and its enduring eminence as a court art' (*Illuminating the Renaissance*, 2003, p.447; for Bening pp.447-

486). His documented or signed miniatures form a secure basis for further attributions but differences in scale and intent make chronological certainty impossible, especially since Bening, like many great artists, frequently reworked earlier compositions in his search for perfection.

Closest compositionally to the present miniature are the Cleveland scenes, with full-length figures; the immediacy of the half-length 'close up' view is paralleled in the equivalent scene in the Stein Quadriptych, also of Judas receiving the sop. The scene of the Washing of the Feet occurs in very similar form, but curtailed to fit the portrait format of a view through a doorway, by the main scene of the giving of the sop in the Beatty *Rosarium*, (Dublin, Chester Beatty Library, W.99, f.28v). The complete composition, though not necessarily originated for *The Institution of the Eucharist*, presumably preceded the cut-down version in the Beatty *Rosarium*, usually dated to c.1540-1545. Stylistically, the present miniature does seem to predate the *Rosarium* and to postdate the Enriquez de Ribera Prayerbook of c.1525-1530, its strong colours perhaps indicating a date earlier in the 1530s. Fortunately the darkened varnish does not conceal the technical brilliance and emotive force of Simon Bening, according to his contemporary Damião de Gois 'the greatest master of the art of illumination in all of Europe'.

£30,000-50,000

US\$39,000-64,000
€35,000-58,000



04

BOOK OF HOURS, use of Rome, in Latin, illuminated manuscript on vellum [Flanders, probably Ghent, c.1485-1490]

A Book of Hours from the golden age of Flemish illumination with a fascinating history.

124 x 86mm, ii + 291 + ii, some paper interleaves, 15 lines, ruled space: 56 x 40mm, two full-page owner miniatures with borders on inserted leaves (armorials altered and the wife's miniature extensively reworked), 24 small calendar miniatures with three-sided borders, numerous large initials with full borders, a border to outer margin on almost all other pages (lacking two text leaves after ff.26 and 46 and probably miniatures on inserted leaves, tear to f.6 at gutter, slight losses or rubbing to miniatures). 19th-century red velvet over wooden boards with silver clasp, corner pieces and attachments with two rings for hanging (velvet worn, splitting at joints).

Provenance: (1) Written and illuminated in Flanders, probably Ghent, for the couple on ff.1v-2. A statue of St Peter is probably of the man's name patron: a prayer petitions for *famulo tuo P*, f.196v; the initials P and I linked by a love knot appear in several borders. (2) Henry Yates Thomson (1838-1928): M.R. James, *A Descriptive Catalogue of Fifty Manuscripts from the Collection of Henry Yates Thomson*, 1898, no 21; bought from Quaritch July 1895; sold Sotheby's 3 May 1904, lot 32. (3) Michael Tomkinson,

Franche Hall, Kidderminster (1841-1921): his monogram bookplate on front pastedown; his sale Sotheby's, 5 July 1922 lot 1518. (4) Thomas Evelyn Scott-Ellis, 8th Baron Howard de Walden (1880-1946): engraved armorial bookplate. (5) By descent to his daughter, the Hon. Mrs James Lindsay (1912-2003); sold by her Christie's 30 June 1971, lot 96, when bought by Israel.

Content: portraits of owners ff.1v-2; Calendar ff.3-14; prayers ff.15-46v; Hours of the Cross ff.47-54v; Hours of the Holy Spirit ff.55-60v; ruled blank f.61; Mass of the Virgin ff.62-69; Gospel extracts ff.70-76v; *Obsecro te* and *O intemerata* in masculine f.77-85; Hours of the Virgin, use of Rome ff.86-171; Penitential Psalms and Litany ff.172-199v; Office of the Dead, use of Rome ff.200-253v; memorials ff.254-290v; ruled blank f.291.

Illumination: The husband's distinctive crest of a ship's mast remains but his armorials were repainted to approximate Austria and Burgundy, with an added crown, for Philip the Fair, Duke of Burgundy. His wife's miniature was more extensively repainted and her crowned shield, reminiscent of Aragon for Philip's wife, Joanna of Aragon and Castile, married in 1496, seems entirely added with the added cushion; the shape of her original shield is visible through the prie dieu cloth. Her costume, probably originally like that on f.7, has been altered, a curtain added over the doorway and the townscape repainted.

10

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The alterations were presumably made by the 19th-century artist who used these leaves as models for completely new miniatures intended for Philip and Joanna that were added to a Book of Hours otherwise illuminated by the Master of the Dresden Prayerbook (British Library, Add. Ms 17280, see J. Backhouse, 'The so-called hours of Philip the Fair. An introductory note on British Library Additional ms 17280', *Wiener Jahrbuch für Kunstgeschichte* vol. 46/47 (1993/94) p. 45-55, this ms pp.50-51, fig. 8; Bodo Brinkmann, *Die flämische Buchmalerei am Ende des Burgunderreichs*, 1997, this ms p.276). These were in place by 1842 when Add. 17280 was exhibited in London by Col. Theubert of Porrentruy, Switzerland. It is likely that the same dealer, perhaps Theubert, owned both manuscripts and was responsible for creating the royal provenances.

The calendar miniatures are delightful evocations of seasonal activities in detailed landscapes or interiors, the costume indicating a date in the later 1480s or early 1490s. They largely derive from patterns originated or popularised by the Master of the Dresden Prayerbook but seem closer to the work of the Master of the David Scenes in the Grimani Breviary in the figure types, articulation of landscape and interest in reflections in water. Miniature patterns were widely circulated, yet the manner of painting as well as the compositions have many counterparts with the Prayerbook calendar illuminated by the David Scenes Master c.1515 (Copenhagen, Kongelige Bibliotek, GKS ms 1605 40). The loggia settings of the owner

portraits can be paralleled in the Master's half-length portraits of the owner of the Ince Blundell Hours of c.1500 (Christie's, 23 November 1998, lot 11).

The Master of the David Scenes, named from his contribution to the great Grimani Breviary of the later 1510s, has been localised to Ghent from the 1490s to c.1520. His earliest datable work is the Book of Hours actually made for Joanna for, or during, her marriage to Philip the Fair, from 1496 to 1506 (BL Add. ms 18852); other small Books of Hours have also been dated to the 1490s. If the present lot is to be associated with him, his stylistic development will need to be reconsidered.

Full-page miniatures: the owner, armorials reworked, f.1v, and his wife, extensively overpainted, f.2v.

24 small miniatures for the calendar of an occupation paired with the zodiac sign: ff.3, 4, 5, 6, 7 (continuous landscape), 8 (continuous landscape), 9, 10, 11, 12, 13, 14.

£25,000-35,000

US\$33,000-45,000
€29,000-40,000



5 (actual size)

05

MINIATURE BOOK – *Kalendarium. Evangelia 4. Psalmi poenit. 7.* Antwerp: Christopher Plantin, 1570.

The Esmerian copy of Plantin’s exceptionally rare first miniature book. This is truly the first miniature book to be issued by Plantin and precedes by 15 years his next book in this format, another miniature *Kalendarium* (1585), which has been erroneously regarded as the first. We are aware of just three other copies – two in Belgium (Royal Library and the Plantin-Moretus Museum) and another sold at Bonhams, London in 2017. Cf. Bromer and Edison, *Miniature Books*, p.92 (1585 edition); USTC 411574; Voet 862.

64mo (33 x 20mm). Printed in black and red. Contemporary black morocco, fine filigree metal clasp (tiny hole in spine, minor wear to upper joint); housed in a modern morocco box. *Provenance:* Raphaël Esmerian (sale Paris, 6 June 1972, lot 81; book label in box).

£8,000-12,000

US\$11,000-16,000

€9,300-14,000



6 (actual size)

06

MINIATURE BOOK – *Prieres ecclesiastiques, avec l'exercice du pere de famille.* Geneva: François Perrin, 1566.

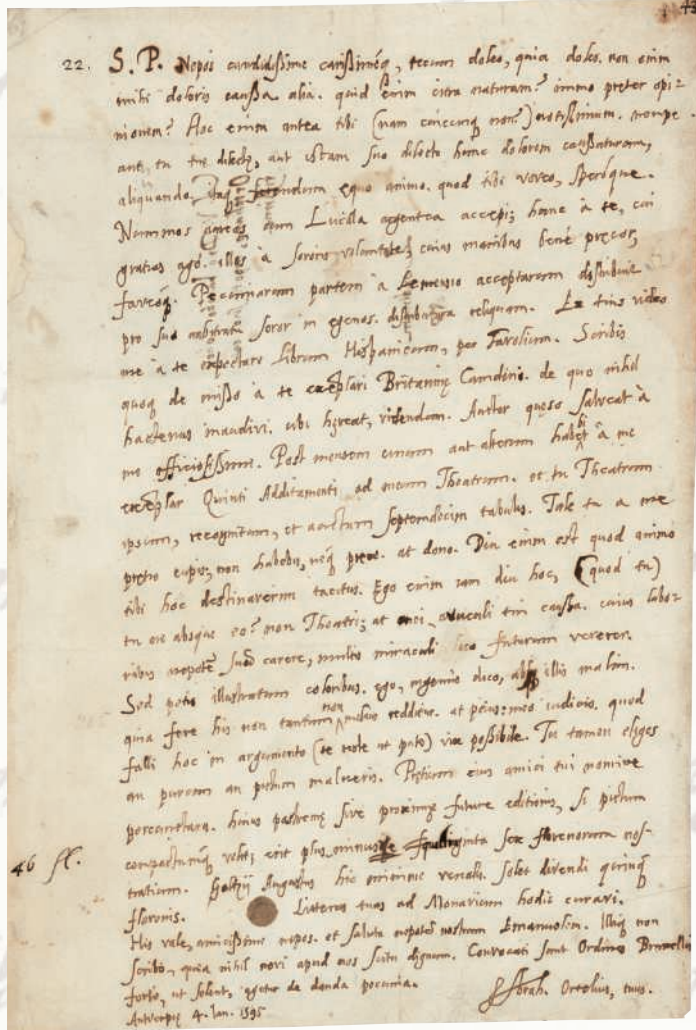
An unrecorded miniature book in a charming contemporary, or early 17th-century, backless embroidered binding. This miniature edition might have been issued alongside another of Perrin’s publications printed in 1566, *La Bible ... La forme des prieres ecclesiastiques, etc.*, a book of psalms and prayers with musical notation. Its musical element might explain the unusual shape of the present work, which resembles the body of a string instrument.

(59 x 42mm). Collation: a-k8. Text in roman and italics (lacking e8, faint waterstaining). Contemporary embroidered covers with floral design, edges gilt (lightly worn, fragile due to perished stitch).

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



7

ORTELIUS, Abraham (1527-1598). Autograph letter signed ('Abrah. Ortelius') to his nephew Jacob Cole, Antwerp, 4 January 1595.

In Latin. One page, 313 x 213mm, integral address panel on verso directed to Cole in London (tipped onto a guard, small loss to left margin, 30 x 12mm, probably from seal tear; two areas of old restoration to verso at right margin and in address panel). *Provenance*: presented by Cole to the Dutch Church in London; Sotheby's sale of 'The highly important correspondence of Abraham Ortelius', 14 February 1955, lot 30; Sotheby's, 18 June 1968 (which again featured the whole correspondence), lot 339.

An exchange of atlases with William Camden, and expressing his preference for the uncoloured state of the *Theatrum*. Ortelius sympathises with his nephew on the recent death of his first wife: 'I grieve with you, because you are grieving; for it is not otherwise a cause of pain for me. For what can be outside the rule of nature? ... Truly, either you had to cause this pain to your beloved, or she to her beloved'. He also discusses a number of books exchanged between him and his nephew: 'You also write about a copy of Camden's *Britannia* sent by you, about which I have heard nothing until now: I must see where it has been held up. I beg you to give the author my most courteous greetings. In a month or two he will receive from me a copy of the fifth addition to my *Theatrum*, and you the *Theatrum* itself, revised and augmented with 17 maps ... But you prefer it illustrated with colours. I, speaking frankly, prefer it without them. For not only does the colouring not render it better, it makes it worse ... You however will choose whether you prefer it plain or coloured'.

Published in J.H. Hessels, *Ecclesiae Londino-Batavae Archivum* (Cambridge University Press, 1887).

£7,000-10,000

US\$9,100-13,000
€8,100-12,000

14

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

PORTOLAN CHART. Portion of an untitled manuscript chart of New Guinea, probably drawn between c.1570-c.1606.

A remarkable fragment from a larger chart of the East Indies, depicting the north-western part of the island of New Guinea; perhaps a forerunner of the famous engraved Plancius 'Spice Map.' In 1526, the Portuguese Jorge de Menezes was the first European to make landfall on the island, and recorded that the residents called it Papua. In 1545, the Spaniard lñigo Ortiz de Retes landed on the northern coast, and claimed it for Spain, calling it 'Neuva Guinea' after likening the inhabitants to those of the Guinea coast in Africa. This nomenclature was not adopted by mapmakers for some time, but Abraham Ortelius' world map *Typus Orbis Terrarum*, first published in 1570, gives 'Nova Guinea' as an island and labels the islets 'y de Crespos' off the northern coast, which also appear on the present fragment.

However, it most closely resembles the depiction of New Guinea in the famous 'Spice Map' by Petrus Plancius, *Insulae Moluccae celeberrimae*, of 1594. Published by Cornelis Claesz under the direction of Plancius, and beautifully engraved by Johannes van Doetecum, this defining map was very occasionally inserted into copies of Linschoten's *Itinerario* of 1596. The present manuscript has 6 mainland toponyms 'C. de buen Deseo,' 'Del Aguada,' 'Buen Porte,' 'De las Virgines,' 'y S. Paulo,' and 'R. de S. Petro', and 3 named islets 'Dos Martiles,' 'I. de Crespos,' and (slightly further north) 'I. de Aves' in common with the printed map. The coastline and depiction of islands is strikingly similar between both maps, and since the printed map has more toponyms, perhaps this manuscript portolan predates the printed map. The engraved chart uses toponyms in a traditional portolan way, running at right-angles to the coastline, and leaving the inland areas blank except for a descriptive text.

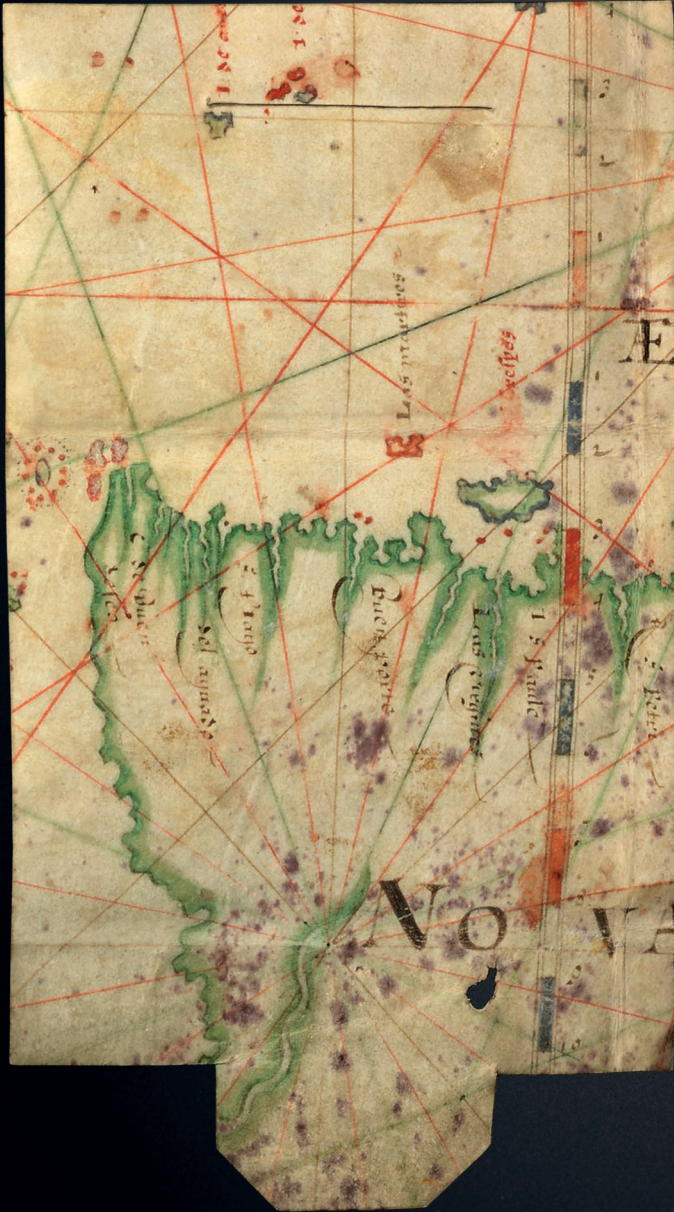
Plancius' map shows a rectangular island 'Ceiram' just to the east of Gilolo. In another map of south-east Asia, *Exacta & Accurata Delineatio cum Orarum Maritimarum tum etjam locorum terrestrium quae in Regionibus China, Cauchinchina, Camboja sive Champa, Syaou, Malacca, Arracan & Pegu*, dated 1595, and always found in Linschoten's *Itinerario*, this rectangular island is labelled 'Os Papuas' while 'Nova Guinea' is pushed to the extreme western edge. Although the two are separated by a group of three small unnamed islands, this is the first indication that perhaps 'Ceiram' and 'Nova Guinea' might be one and the same. By 1606, Hondius' map *Insulae Indiae Orientalis Praecipuae, in quibus Moluccae celeberrimae sunt* shows an enlarged 'Ceiram' only separated from 'Nova Guinea' by a large island that almost fills the entire strait. This is labelled 'I. de Don de Meneses' referring to the Portuguese explorer of 80 years previous. Although Hondius uses a traditional shape for New Guinea, the coastline has changed from the Plancius map, and new toponyms are used. This suggests a *terminus ante quem* for the present lot.

Most maps of south-east Asia after this date start to use a continuous northern coastline for New Guinea that joins the former 'Ceiram' and 'Nova Guinea', running in a WNW-ESE direction. A classic example is Blaeu's 1635 *India quae Orientalis dicitur et Insulae Adiacentes* which labels the now enlarged island 'Terra d'os Papous a Iacobo le Maire dicta Nova Guinea.' This is a reference to the Dutch circumnavigator, Jacob Le Maire who coasted New Guinea during July-August 1616. Blaeu now names the island directly south of Gilolo as 'Ceram.' See Thomas Suarez. *Early Mapping of Southeast Asia*, pp.174-178.

Pen and ink on vellum, coastline in green, islands and rhumb-lines in red or green, vertical graticule in blue and red bisecting the word 'Nova' in the middle of the island, place names written in brown or red ink, 176 x 97mm at greatest extent, sometime trimmed and reused as a wallet-style wrapper, with closure tab irregularly cut out at foot and 42mm slot scored through at head (one small 6mm hole in blank area of the island, some scattered spotting).

£2,000-3,000

US\$2,600-3,800
€2,400-3,500





10

AN EARLY DUTCH POCKET GLOBE

ATTRIBUTED TO WILLEM BLAEU, AFTER CIRCA 1618

Twelve hand-coloured engraved gores applied to the 2-inch sphere, the tropics and polar circles highlighted in gilt, the equator graduated and alternately coloured with red and gilt paint, names and coastlines of the continents and oceans likewise highlighted with gilt, some countries and rivers given, the oceans stippled throughout but absent to the supposed (unmarked) southern continent. Contained in contemporary leather pocket case with silver hinge and studs.

Van der Krogt BLA VI.

2¼in. (5.5cm.) diameter in case

£70,000-100,000

US\$90,000-130,000

€81,000-120,000

LITERATURE:

van der Krogt, P. *Globi Neerlandici: The production of globes in the Low Countries.* (Utrecht, 1993) p.524

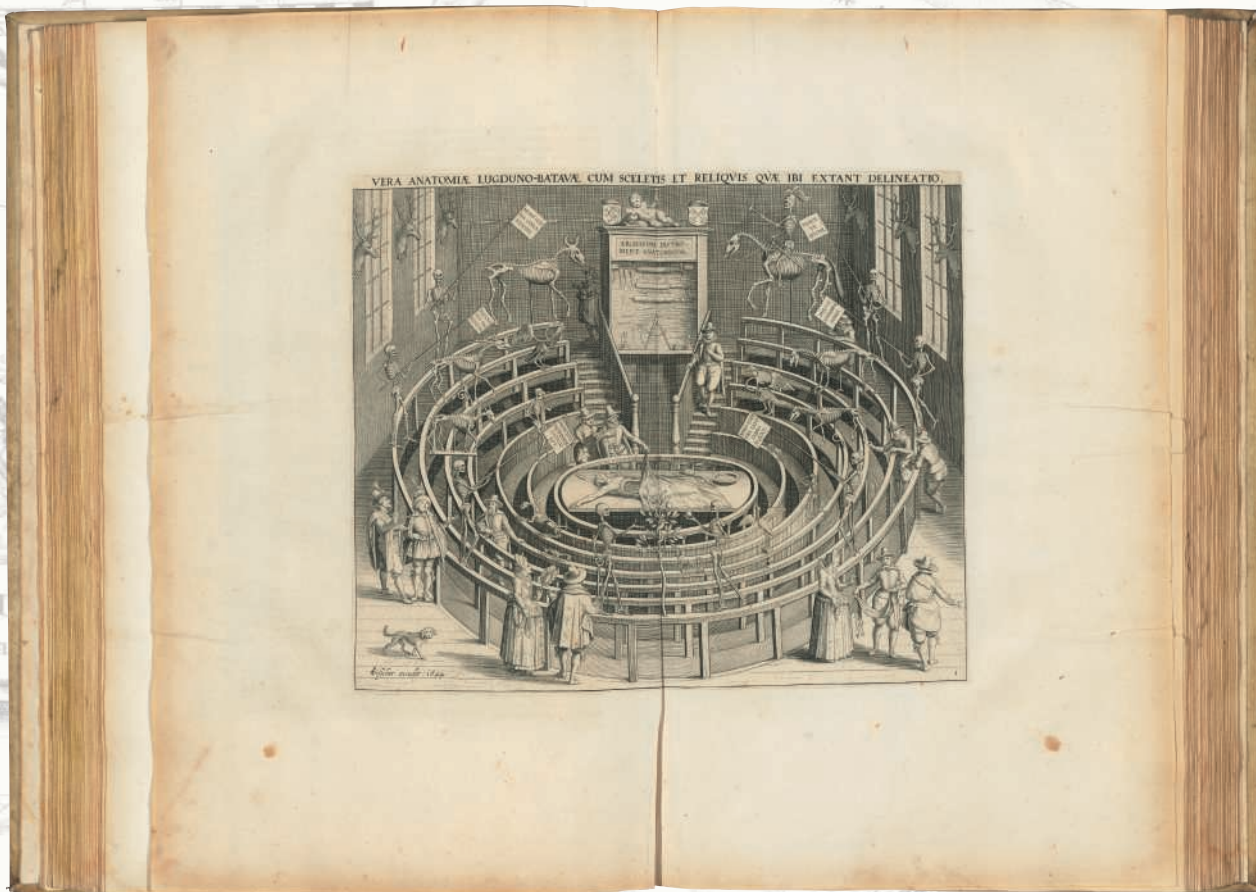
van der Krogt, P. 'Globes, Made Portable for the Pocket' in *Bulletin of the Scientific Instrument Society* No.7 1985, pp.8-51

The only known copy of the first pocket globe. Willem Janszoon Blaeu (1571-1638) is regarded as the father of modern western globe-making. Not only did his firm start globe production as a viable commercial enterprise, the globes from his forty-year career are amongst the very finest and most beautiful ever published.

Blaeu was the son of a herring merchant, born in the small provincial town of Alkmaar in what is now the Netherlands. It was a prominent citizen Adriaan Anthonisz, a mathematician, whose son Adriaan Metius would later create a celestial globe for Hondius, who first encouraged Blaeu to take up astronomy. Over the winter of 1595/6 Blaeu stayed with the renowned Danish astronomer Tycho Brahe (1546-1601) at his observatory in Uraniborg. In 1598/9 Blaeu settled in Amsterdam. It was here that he established his hugely successful publishing company which, throughout the course of the seventeenth century, would issue not only globes but maps, books, atlases and planetaria. His first publication was a terrestrial globe to match the celestial he had already made. This was dated 1599. Interestingly it is signed *Guilielmo IanBonio Alcmariano*, meaning "Willem Jansz of Alkmaar". This is the name that would appear on all of his initial five pairs of globes; he made a run of the 34cm. celestial globe dated 1603 to be sold with the terrestrial of 1599; by this time he had already produced pairs of 23cm. diameter, dated 1601; and he would go on to produce pairs of 13.5cm. (1606), 10cm. (1616) and his largest pair at 68cm. diameter in 1617. Keuning has shown that the name of Blaeu did not appear on a globe until at least 1621, adopted to avoid confusion with his nearest rival, the firm of Johannes Janssonius, and taken from his grandfather's nickname, "Blue" William; updated versions of all the pairs apart from the largest have been recorded, bearing the name of Blaeu. As well as these globes, Blaeu made a tellurian to illustrate Copernican theory.

The 2-inch pocket globe was perhaps originally designed for the tellurian, but survives here in a contemporary leather case, half a century before Joseph Moxon would create his 3-inch pocket globe in a similar case lined with celestial gores.

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



011

BLAEU, Johannes (1596-1673) – [Frederick de WIT (1629/1630-1706)]. [Vol. I:] *Toonneel der Steden van Gelderlandt en Holland ...* [Vol. II:] *Toonneel der Steden van Zeelandt, Uytrecht, Vrieslandt, Overysssel, Groeningen, en die de Vereenighde Staten veroverd hebben* [Vol. III:] – *Toonneel der Steden van 's Konings Nederlanden, met hare beschrijvingen*. Amsterdam: Johannes Blaeu, [but Frederick de Wit c.1700].

A superb extra-illustrated copy of Blaeu's famous town atlases of the Netherlands, bound in its splendid original vellum binding, with a total of 315 engravings, most of which double-page. 'Of all the Blaeu atlases, the town atlases of the Netherlands are held in the highest esteem ... [Produced at] the most dramatic and heroic period of the shaping of the Dutch State, it shows the proud and industrious cities of the North in their full splendour' (Van der Krogt, IV-1, p.299).

First published in Latin in 1649, Blaeu then produced a Dutch edition in 1652, with a total of 225 plates. Its popularity showed no sign of waning, and thus Visscher published an edition sometime between 1673-1682 supplemented with a further 68 plates, adding provincial maps and topographical prints.

The present work, published by Frederick de Wit in about 1700, incorporates many of Visscher's additional plates, and increases the plate count to a total of 315. For example, it includes 3 (of 4) of Visscher's suite of engravings of Leiden University by J.C. Woudanus and engraved by Willem van Swanenburgh (Hollstein XXIX, Van Swanenburg(h) 29-32; the anatomy theatre, university library and botanical garden). Some of the main maps added by Visscher have been replaced by de Wit productions; he also includes a number of plates from Pieter Hendricksz Schut's *Theatrum praecipuarum urbium ducatus Brabantiae necnon comitatum Flandriae et Zelandiae* (1660), 6 architectural prints of the façades of the Amsterdam town hall, a portrait of Erasmus, and a folding print on 2 joined sheets of the steeple of Mechelen cathedral by Wenceslaus Hollar. The engraved titles with letterpress overslips correspond to those described

by Van der Krogt IV-1, p.361; the set collates as per Van der Krogt IV-1, 43:121.1-43:121.2, but the extra-illustration does not precisely match the listing of additional prints described by Van der Krogt in the Visscher/de Wit editions under 43:121A.

2 volumes bound in 3, folio (558 x 374mm). Vol. I, Gelderland: engraved title with letterpress overslip 'Toonneel der Steden van Gelderlandt en Holland', new settings of 'Extract uyt de Privilegie' and privilege of Louis XIV of France, 2 letterpress part-titles, 77 engraved plates comprising 46 called for by Van der Krogt, and extra-illustrated with 31 engravings, some of which mounted (Van der Krogt plate 30 in issue 3-4, VdK plates 32 and 33a-d in issue 4, VdK pl. 40a-d in issue 1-2, occasional browning and spotting, mostly confined to margins). Vol. II, Zeelandt: engraved title with letterpress overslip 'Toonneel der Steden van Zeelandt, Uytrecht, Vrieslandt, Overysssel, Groeningen, en die de Vereenighde Staten veroverd hebben', 6 letterpress part-titles, 118 engraved plates comprising 83 called for by Van der Krogt, and extra-illustrated with 35 engravings, some of which mounted (VdK pl. 67 in state 2 with engraving 'Pons Campensis' in text on viBr, VdK pl. 121 in state 3, a couple of plates with tiny marginal tears, some backing papers of mounted plates browned but not affecting prints). Vol. III, Konings Nederlanden: engraved title with letterpress overslip 'Toonneel der Steden van 's Konings Nederlanden, Met hare Beschrijvingen', 8 letterpress part-titles, 120 engraved plates comprising 96 called for by Van der Krogt, and extra-illustrated with 24 engravings, some of which mounted (some minor marginal spotting and staining mainly confined to beginning and end). Original binding of publisher's vellum over thick pasteboard, covers gilt-panelled and roll-tooled, with cornerpieces of gilt crowns and blindstamped acorns, enclosing blocked central arabesque, spine in 13 compartments, lettered in black in second and third, the others with small gilt foliate centrepieces, red sprinkled leaf edges (extremities lightly rubbed, one corner to vol. III abraded). (3)

£50,000-70,000

US\$65,000-90,000
€58,000-81,000

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



012
 JANSSENIUS, Johannes (1588-1664). *Theatrum urbium celebriorum totius Belgii sive Germaniae Inferioris*. Amsterdam: 1657.

Rare and complete two-volume set in fine condition of Janssonius's town books of the Low Countries, all plans and views finely coloured by a contemporary hand. Janssonius' productions were often innovative, and his town books are a case in point, appearing in 8 parts with 500 plates in 1657, at a time when the Blaeus were still planning theirs. Janssonius' achievement was to integrate previously published maps and views - in this case most of Braun and Hogenberg's plates from their *Civitates orbis terrarum* with their costume figures erased and new cartouches added - and add new plates copied after the originals by other cartographers. The latter often had new views added at the top. Complete sets in 8 parts are extremely rare; according to ABPC/RBH only 3 incomplete sets have sold at auction in the past 40 years, and only one set of the Low Countries has sold at auction during this time. Van der Krogt IV-1, 42:11.1-2.

2 volumes, folio (487 x 315mm). 113 hand-coloured double-page maps and views, one of Antwerp folding (this latter with creasefolds strengthened to verso, map of Brussels and a number of other slightly creased, short marginal tear without loss to Bergen Op Zoom, tiny marginal tear to Maastricht, leaf Q with 3 town views detached from guard and loose, tiny marginal tear repaired to Franeker, printing flaw due to broken plate affecting bottom right-hand corner with loss of two letters, faint marginal finger-soiling on titles, some browning throughout). Original binding of publisher's vellum, covers gilt-panelled and roll-tooled in gilt enclosing blocked central losenge and floral cornerpieces, yapp binding edges, gilt leaf edges (lacking green silk ties, extremities lightly rubbed).

£30,000-40,000

US\$39,000-51,000
 €35,000-46,000

(2)



013

DUDLEY, Sir Robert, self-styled Duke of Northumberland and Earl of Warwick (1573-1649). *Arcano del Mare*. Florence: Giuseppe Cocchini for Jacopo Bagononi and Anton Francesco Lucini, 1661.

A superb complete set of 'arguably the most sumptuous [atlas] ever produced ... it was superior to any previous work' (Burden). It is celebrated as:

- The first sea-atlas of the whole world
- The first atlas with all the charts using Mercator's projection
- The first to give prevailing winds and currents
- The first to give magnetic declination
- The first to expound the benefits of 'Great Circle Sailing'

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



'The *Arcano del Mare* was a monumental and totally original task, the charts, representations of instruments and diagrams all engraved on huge quantities of copper over many years with an exactitude incorporating the minutest detail and printed on the best possible paper. The whole surpassed anything published before and not equalled in quality until fifty years later' (Wardington).

Dudley's great sea-atlas *Arcano del Mare* was first published in 1646-1647, and is an extreme rarity in itself. The present, somewhat extended, edition was published in 1661 with the name of the Grand Duke of Tuscany on the titles as dedicatee. Both are extremely rare in complete and fine condition.

The work is divided into six books (or parts): book 1 deals with Longitude; book 2 details errors existing in sea charts and includes the portolano for the Mediterranean and 15 general maps; book 3 covers discipline within the navy and military, and includes a plan for the construction of a navy in five grades of vessel; book 4 is devoted to naval architecture and describes the method of designing and building ships of the 'Galerato' and 'Galizaba' types; book 5 deals with navigation and methods of measuring the sun's declination and the relative positions of the stars; and book 6 is the sea atlas. No standard collation for the second edition of Dudley's atlas exists, but the present set is extremely close to Wardington's description.

The 15 coastal charts in part 2 consist of large-scale maps of the four continents: five relate to the Americas, including a map of Central America and Peru with a detailed inset showing the California coast, which is the first printed sea chart of the west coast of North America (Burden 266), and a map of the eastern seaboard that is **the first printed sea chart by an Englishman of the eastern north American coast**, as well as the first to record methodically soundings. The soundings in Chesapeake Bay are recorded only here: '[they are] curiously lacking in the more detailed chart published in the sixth part... The most interesting area is that of New York where any indication of the Dutch presence is removed' (Burden 267). In the dedicatory epistle to the second edition of 1661, the engraver Lucini states that 'he worked on the plates in seclusion for twelve years in an obscure Tuscan village, using no less than 5,000 pounds of copper in the making' (Phillips). Based largely on first-hand reports of English and other pilots of the period, the charts are exceptionally accurate for the time.

Burden *The Mapping of North America* I, 266, 267, 274-284; JCB (3) III:53-55; Phillips *Atlases* 3428; Nordenskiöld 70; PMM 134 (first edition); Sabin 21089; Lord Wardington, 'Sir Robert Dudley and the *Arcano del Mare*, 1646-8 and 1661' in *The Book Collector*, Vol. 52, no 2, Summer 2003, pp.199-211 and Vol. 52, no 3, Autumn 2003, pp.317-355.

Six parts in two volumes, broadsheets (565 x 420mm). 364 engraved illustrations on 180 sheets as detailed below. Contemporary Italian tree-mottled vellum over thick pasteboard, red and green morocco gilt spine labels, red and green mottled edges (endpapers replaced with full sheets of 18th-century north European paper, 565 x 840mm, horn watermark, countermarked 'RIOLA', extremities lightly rubbed, corners slightly more heavily). *Provenance*: unidentified armorial stamps on titles.

COMPRISING:

Volume I, Part I: engraved title vignette of a scientific instrument, 31 illustrations on 28 sheets of which 25 illustrations with volvelles, or moveable parts or string. Leaf of 'Indice General,' leaf of 'Avvertimento,' double-page engraved illustration of the patent from Ferdinand II, Grand Duke of Tuscany, confirming Dudley his titles, 15 leaves of text signed A-P (diagonal tear approx. 50mm in length to title repaired on verso with old paper and without loss, tiny marginal holes in lower margin, and very small repaired nicks at head; illustration numbered '17' is a volvelle with 2 moveable parts that seems to have been assembled incorrectly with the scales beneath the volvelle disk covered, the final illustration numbered '9.27' matching the printing of the 10th illustration also numbered '9.27', but with the middle volvelle carrying different scales).

Part II: 30 illustrations and maps on 24 sheets, of which 5 are double-page maps and one single-page map is folded at edges), 8 illustrations with volvelles or moveable parts. 12 leaves of text signed A-M (faint scattered spotting and browning, heavier to leaves F and G, final volvelle with faint stain).

Part III: 8 illustrations on 6 sheets. 13 leaves of text signed A-M [N], which include 11 letterpress 'figures' (one short marginal tear to first plate, light browning to text leaf D, very small marginal stain to text leaf L).

Part IV: 18 illustrations on 14 sheets, of which 7 double-page. 6 leaves of text signed A-F.

Part V: 146 illustrations on 108 sheets, 1 of which double-page, and 3 folding, 44 illustrations with volvelles and 4 with string, 1 theoretical map and one map of *Ursa minor*. 13 leaves of text signed A-N.

Volume II, Part VI: engraved vignette on title of a representation of the globe with the lines of the Equator and the Tropics of Capricorn and Cancer, 131 nautical charts of all parts of the world, of which 80 double-page. Title-page, leaf of 'Indice General,' and 21 leaves of text signed A-T, T [V, this latter mis-signed 'T' and corrected in contemporary manuscript], [X, final leaf not signed, recto with text terminating in large metalcut decorative cul-de-lampe surrounding woodcut printer's device]. (2)

£500,000-700,000

US\$650,000-900,000
€580,000-810,000



ASIA

IMPERIO DELLA CHINA

CHINCHEO

CANJAN

Qvanfai

Tropico di Cancer

Canton



MARE DELLA CHINA

PARTE SIV. AVS. TRALE DELLACHINA OCINA

Quest'Isola li Chinesi chiamano Haina come parte piu Austral' della China

P. di Cocincina

Var. 2. Gr. Maestri

Le Venti Cattivi Sono Becciani Li Buoni Sono Monsoni

Var. Insensibile

La Seccagna di Bollinao

I. di Prasel

Seccagna peri colosa

Mare delle Filippine

Var. Insensibile

Carta particolare del mare di Cocincina con la parte Australe della China

La longit. Comen. de l'Isola de Pico d'Asores d'Asia Carta VII

ISIOPA

Var. 1. Gr. Maestrali





014

BLAEU, Johannes (1596-1673). *Theatrum Statuum Regiae Celsitudinis Sabaudiae Ducis, Pedemontii principis, ... pars prima, exhibens Pedemontium ... pars altera illustrans Sabaudiam*. Amsterdam: heirs of Johannes Blaeu, 1682.

First edition of the Townbooks of Northern Italy, one of the greatest topographical works of the Baroque period, magnificently bound in Amsterdam by Albert Magnus for Frederik Willem van Loon. Magnus appears to have been Blaeu's main binder; in 1674 he opened a shop called 'In den Atlas' on the Nieuwendijk. Van Loon was a regent of Amsterdam who, as H. de la Fontaine Verwey has shown, acted as guarantor for Albert Magnus when the latter ran into debt due to a customer's non-payment for binding work. 'It was for him that Magnus bound a magnificent collection of atlases, consisting of the Dutch Blaeu-atlas in nine volumes, Blaeu's descriptions of Netherlandish towns in two volumes, three volumes of Blaeu's descriptions of Italian towns, and two volumes with maps of France. The bindings were made of red morocco leather with double borders; in the middle were the quartered arms of Van Loon-Bas, with the device 'virtus sibi ipsa merces', and in the corners the elegant monogram F.W.V.L. As the inventory made after Van Loon's death shows, these sixteen volumes were kept in an olive-wood cabinet. These volumes have remained together ... and are now in the Dutch Historical Maritime Museum in Amsterdam ... In addition to the volumes kept in the cabinet, Van Loon possessed a number of geographical works, bound by Magnus in the same style. Seven of these bindings have been preserved' (H. de la Fontaine Verwey, 'The binder Albert Magnus and the collectors of his age', in: *Quaerendo* 1 (1971), p. 172-173). The present lot represents two volumes of these seven.

Blaeu originally planned a gigantic multi-volume atlas of the towns and monuments of Italy, but in the event, Blaeu only saw the three volumes relating to the Ecclesiastical States, Rome, and Naples and Sicily through the press, with the present two volumes on Piedmont and Savoy being published posthumously. Van der Krogt 43:311.1-2.

2 volumes, large folio (572 x 359mm). Latin text. Engraved allegorical frontispieces, arms of Emanuel II, 4 portraits of the Duchesse of Savoy and Emanuel II, double-page engraved genealogical table of the house of Savoy, 134 engraved maps, plans and views, of which 8 folding, 124 double-page (some variable browning, spotting and soiling throughout, letterpress title in vol. I with light marginal ink stain). Contemporary red morocco by Albert Magnus, panelled in gilt with a wide outer border composed of an outer roll of alternating foliate sprays and fleur-de-lys, and an inner roll of alternating fruits and birds sandwiched between dotted rolls and fillets, enclosing a central panel of dotted rolls, fillets and two stylized rolls with cornerpieces composed of volutes, with the quartered arms of Van Loon-Bas with the motto 'virtus sibi ipsa merces', and in the corners the monogram F.W.V.L. nestled against large palm fronds, spine in 11 compartments, tan morocco gilt letterpieces in the second and third compartments, the others elaborately gilt, marbled endpapers, gilt turn-ins and edges (the binding in bright condition; lacking silk ties, extremities faintly rubbed). *Provenance*: Frederik Willem van Loon (1644-1708, Amsterdam alderman and councillor; binding). (2)

£70,000-100,000

US\$90,000-130,000

€81,000-120,000



OP HET HUWELYCK
 Van den Koopman
CORNELIS VERBURGH,
 En d'Eerbare Deucht- en Zedenrijcke Juffr.
MARIA VAN RIETBEECK.

Te Samen in den Edele verhuwelick den 25. Maert, 1674. op Batavia.

DAer is een foute *Berey* op Java's fite Iffanden,
 Daer men het Zee-voelc eerft gemenelick fiet landen
 Een *Berey* in zangenaem, fo liefdelick, fo fchoon
 Als oyt een *Berey* was ge-eygent am de Goon;
 Nature liefch met die Maetley-dieck te maecten,
 Op dat 'er niet liet misft in welen fouw te laecten,
 Brae al het geen by een haer konft-rijck breyn vermocht,
 En wat haer grondt, haer land, of inadden gieren machts;
 Den ontfponck daer *Berey* in een dier fchoonhe groiden,
 Die hier in Indien tot noch toe zyn gevonden,
 De namsing van de *tef*, en weer men anders niet,
 Of heetfo over langh gekregen van haer *Rey*;
 Die wort men, en het haer liefst te onderwinen,
 Daer in haer kay fien grondt Joweden rijt te vinden,
 Die men oer het gekeren van menigh odel *Yentou*,
 Al wa' 'in dwanck of roofo, der noode willen fien;
 En dat de Keyfcheve feld hier heeft getracht te flichten
 En vaft verheven flos voor alle dert te wichten,
 Op dat haer *Berey* reyn nocht blijen buyten laft,
 En geen Jowed van haer mocht worden aengestalt;
 Hoe menigh woeltrijck Kinkh haerf haer getracht te maecten!
 Hoe menigh dorrligh hart haer wateren te fnoecten?
 Hoe menigh menigh kindt van haer te rugh gekoect?
 Hoe menigh droevigh haer fchier van den dorft verzoect?
 Die Keyfcheve hieldt de wacht met haer geliove van Maegden,
 En wie 'er quon overent, of om een dionckers vragden,
 Wierik met een fiet gelast van 't *Berey* afgedeyt,
 Of met een koecum mocht fien beke afgelyt;
 En fou is ongehoort die *Berey* in veck gelieven,
 Tot dat de weer daer van een *Berey* wiert gegeven,
 Wiem Burch gelogen was niet Ver van haer grondt,
 Een *Berey* die al van anders fchier onbewogelick handt,
 Die *Berey* haer hadt fo dat die *Berey* niet aankomwen,
 Of neemt voor fien laet op een Luif-rijck te bouwen
 Van 't alderwilt Albat, en reynhe Chrifthaen,
 En miffchen 't keurigh wit te gieren met Robijn;
 Alwaer by leven woen in uytgelefen wacde,
 En deelen haer fien ziele, die men hem d'haer deide;
 En op dat dit beffay ten beften lacken fouw,
 Verfoekt om byfiant van een Kooncklijke *Yrrow*;
 Een *Yrrow*, waer men laygen naem te *Troos*, fo prout van kincken
 Dat funder haer gebode bevoeght Kooncklijke inuitten;

En waer's haer *Tenen* flact, verwin en scegpraelt,
 Soo daer de Sonne rijft als daerfe medelact;
 Die Vortheijcke Wif, beweeght door 't fladigh fmoecten,
 Van desen *Berey* *Herr*, komt naer 't *Berey* toegelicken;
 Maer oer haer guide *Ten* haer wanter niet geplamt,
 Wordt krijg-gevoep ontwaer, en waeren tegenflant;
 Want Kayfcheyt op de wacht, nimmer geneyght zat flapen,
 Wilt daerlijck met haer volck gepreft in 't blankke Wapen,
 En haigh haer *Leger* neer, en plante Vaen en Vlagh,
 Daer 't *Berey* 't fwaelke was, en 't *Troos* haer woedde fagh,
 Soo haer d'oorleibte *Troos* fagh Kayfcheyt witte Vaen,
 En 't blinckend Wapen-rygh der ftrijdelbaer Onderdanen,
 Legt oer by haer felfs wat haer behouen gedaen,
 En of 't deelt kamp-geant aen of te fluen;
 't Geen haer gerattemil dogt-oepe een van haer troewanten
 En geeft 't een *Duck*-huwel, het fchoonft der Diamanten,
 En ftrich fe' doel' beoepit met een *Vrede*-fagh;
 Nimmer Kayfcheyt, om een haer te maecten dat 't verdragh
 Sy beeck haer *Leger* op, en laet de *Berey* beclermen
 Van d' Heer der naeste *Berey*, de *Berey* de *Berey* oncomen,
 En op dat dit verdrigh sy vult, tot onderpant,
 Schenck aen die konlike *Marfch* dees de *Berey* Diamant,
 Soo haer de vlinge *Berey* onthelt haer Kayfcheyt handen,
 O Kayfcheyt! bidt fy, haer doch *Mayors* keatletanden,
 Met fien obloeten beek, gekelmen in fien flos,
 En maect met *Troos* een vrec, waer troed wader te Godt,
 Den vroomen *Berey* *Herr* lat die *Berey* fo beclermen
 (Meld dat fy werde gelyck om fienen *Berey* comen)
 Als oyt van *Maegden*-not deeld, ma haer fcherpe wacht,
 Dus neemt die *Psych*-in-voel, tot onderpant de wacht;
 Naer korte woorden-rijck fiek 't verbondt geloten,
 Ick die *Kayfcheyt* heere met blijdelichap overgaten,
 Ick die haer *Wapen*-rygh, korts blank, en oerbelockt,
 Nu met *Lew* hier, en *Rouwe*, en *Lefven* bedeckt;
 Het *Berey* oyt eerbedt fchoen fiet te willen buygen,
 Waerom den *Berey* *Herr* quam aen haer fien pleit beynen,
 En in den *Berey* *Herr* haer *Chriftaling* geroit,
 Vliert in fien minneft haer te een *Narcif* doorgewint,
 Doch met een flocer woelt al die *Narcif* doorgriede,
 Want die by liebde boode, hem nimmer weder-riede,
 En waerit fow liefden loon verandert in een blom,
 Maer hier wort *Berey* *Berey*, de *Berey* *Herr* *Berey* gongom.

BRUYLOETS-GESANGH.

STEMME: Haer Lechten, &c.

<p>1. <i>Berey</i> die lieftelick 2. <i>Berey</i> die lieftelick 3. <i>Berey</i> die lieftelick 4. <i>Berey</i> die lieftelick 5. <i>Berey</i> die lieftelick 6. <i>Berey</i> die lieftelick 7. <i>Berey</i> die lieftelick 8. <i>Berey</i> die lieftelick 9. <i>Berey</i> die lieftelick 10. <i>Berey</i> die lieftelick</p>	<p>1. <i>Berey</i> die lieftelick 2. <i>Berey</i> die lieftelick 3. <i>Berey</i> die lieftelick 4. <i>Berey</i> die lieftelick 5. <i>Berey</i> die lieftelick 6. <i>Berey</i> die lieftelick 7. <i>Berey</i> die lieftelick 8. <i>Berey</i> die lieftelick 9. <i>Berey</i> die lieftelick 10. <i>Berey</i> die lieftelick</p>	<p>1. <i>Berey</i> die lieftelick 2. <i>Berey</i> die lieftelick 3. <i>Berey</i> die lieftelick 4. <i>Berey</i> die lieftelick 5. <i>Berey</i> die lieftelick 6. <i>Berey</i> die lieftelick 7. <i>Berey</i> die lieftelick 8. <i>Berey</i> die lieftelick 9. <i>Berey</i> die lieftelick 10. <i>Berey</i> die lieftelick</p>
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Verdracht by JOHANNES van den EEDE, Boekdrucker te Batavia, uitgegeven te Batavia, in de Prinsesse van de Paerle Maestryt, 1674.

15
 SILK PRINTING – *Op het huwelyck Van den Koopman Cornelis Verburgh, En d'Eerbare Deucht- en Zedenrijcke Juffr. Maria van Rietbeek. Batavia: Johannes van den Eede, 1674.*

An apparently unique epithalamion printed on silk in the Dutch East Indies. Written by an anonymous poet, it celebrates the marriage of Cornelis Verburgh (b.1646) and Maria van Riebeeck (1657-1688), the daughter of Jan van Riebeeck (1619-1677), founder of the Dutch settlement at Cape Town. The publisher, Johannes van den Eede, briefly ran a press at Batavia (now Jakarta) from 1674 until his death in 1675, issuing just 5 recorded publications. Amongst his output was the first translation of Confucius into a European language (*Enige voorname eygenschappen van de ware deugdt*, 1675). WorldCat records no copies in institutions; Landwehr appears to have known just a single copy held in a private collection (almost certainly this one); ABPC/RBH list no copies at auction. Landwehr VOC 1554.

Broadsheet (590 x 495mm). Printed on silk, woodcut headpiece, 2 woodcut initials, text in double and triple-column.
 £4,000-6,000
 US\$5,200-7,700
 €4,700-6,900



16
 MINIATURE BOOKS – A large collection of 214 volumes, dating from the 17th-20th century.

An extraordinary collection of fine and rare miniature books, published from the mid-17th-century to the modern day. It includes books printed in France, the Netherlands, England, Italy and Germany, on a diversity of themes ranging from histories to works of scripture, devotion, literature, almanacs, and natural history. The collection boasts three 17th-century works, with the earliest being a Dutch song book from 1650 preserved in a charming contemporary vellum wallet binding, as well as a French book of hours from 1684 and an English bible in contemporary morocco from 1693. Many of the books are attractively bound in contemporary gilt morocco, others in gilt and blindstamped calf, decorative paper wrappers, silver cases, while some are contained within miniature wooden boxes as part of a child's sewing kit. Some books are housed in cases with their own miniature magnifying glasses, and others are arranged on miniature shelves or cabinets, including a miniature revolving bookcase constructed by Julian Stanley of High Wycombe, commissioned by Lord Wardington and presented by him to Nanni Israel. Also included are the loose unfolded sheets and engraved plates for a 19th-century miniature Parisian edition of *Paul et Virginie*. Sold not subject to return.

[Sold with:] a small group of catalogues and other bibliographic material relating to miniature books. (214)

£20,000-30,000

US\$26,000-39,000
 €24,000-35,000

17
 A PAIR OF GERMAN TABLE GLOBES
 JOHANN GABRIEL DOPPELMAYR, 1728

Each comprised of twelve hand-coloured engraved gores, with engraved cartouches pasted on, the terrestrial: *GLOBUS TERRESTRIS in quo locorum insigniorum situs terraeque facies, secundum praecipuas celeberrimorum nostri aevi Astronomorum et Geographorum observationes opera IOH. GABR. DOPPELMAIERI Mathem. Prof. Publ. Norib. exhibentur, concinnatus à Ioh. Georg. Puschnero Chalcographo Norib. A.C. 1728* and the celestial *GLOBUS COELESTIS NOVUS Stellarum fixarum Loca secundam celeberrimi Astronomi Dantiscani IOHANNIS HEVELII Catalogum ad annum Chr. 1730. compl. sistens, opera IOH. GABR. DOPPELMAIERI, M.P.P. exhibitus à Iohanne Georgio Puschnero Chalcographo Norimbergensi A.C. 1728*. In graduated meridian brass rings with hour rings and pointers to north poles, the celestial with further graduated quadrant, supported on restored contemporary stands with octagonal horizon carrying hand-coloured engraved calendrical scales, the terrestrial base with facsimile compass.

Van der Krogt Dop 9 & 12.
 19 x 19 x 19in. (49 x 49 x 49cm.)

£30,000-50,000

US\$39,000-64,000
 €35,000-58,000

(2)

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

Johann Gabriel Doppelmayr (1671-1750) was one of the most prolific of the globe-makers of early 18th-century Nuremberg, as well as being a distinguished mathematician, translator, writer, editor and teacher. He studied in Altdorf and Halle, and travelled for some time in Germany, England and the Netherlands. Professor of Mathematics at the Aegidien Gymnasium in Nuremberg from 1704, globe-making was only a small part of his general efforts to encourage interest in science, in particular the progressive work of the likes of Newton, Huygens and Descartes, and transmission of this knowledge throughout Europe. He was the translator of several works on astronomy and cartography from French and German, such as Nicolas Bion's *L'usage des globes célestes et terrestres, et des sphères* and *Astronomy* by Thomas Street, as well as producing works of his own, including the *Atlas novus coelestia* of 1742. In addition, his work involved carrying out various astronomical and meteorological observations, and experiments with electrical phenomena. Indeed, it seems likely that his death in 1750 was the result of an electric shock received whilst investigating the then newly-invented electrical condensers.

Van der Krogt suggests that it may have been an association with Johann Baptist Homann (1664-1724) which awakened an interest in globes, starting with his contribution of an article entitled *Einleitung zur Geographie* for Doppelmayr's atlas of 1714. The pair here offered are examples of Doppelmayr's first globes, of 1728. As a first attempt, they are extremely - albeit unsurprisingly - impressive, both in design and in execution. Stevenson records that there 'are scarcely any map records of the period more interesting than those to be found on this globe of Doppelmayr's'. There had already been several attempts to provide for the demand for globes in Germany following the decline of the Dutch globe-making industry, but Doppelmayr was the first to achieve real success and he soon dominated the German market for finely drawn and constructed globes. Doppelmayr worked with the engraver Johann Georg Puschner I (1680-1749), who may well have been the maker of the spheres, mountings and stands as well. Johann Georg Puschner II continued to publish the globes after 1749. When the copper plates came into the hands of Nuremberg publisher and pencil-maker Wolfgang Paul Jenig (d.1805), he reissued and updated Doppelmayr's globes with considerable commercial success, the final reissue being published by Johann Bernard Bauer (1752-1839) in 1808; their general commercial availability for such a long period of time is testimonial to how prized they were.



18

A SILVER BUTTERFIELD DIAL

MICHAEL BUTTERFIELD (1635-1724); EARLY 18TH CENTURY

Signed *Butterfield A Paris* with four hour scales for 52°, 49°, 46°, 43°, the outer divided 8-12-4, foliage motif, folding bird pointer gnomon, 32-point compass rose, the reverse with latitudes for 31 cities, in original fishskin case with green felt lining.

3½in. (8.5cm.) long in case

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



19

A SET OF NAPIER'S BONES

GERMAN, EARLY 18TH CENTURY

Comprising seventeen fruitwood multiplier rods numbered in ink, complete in a contemporary tooled mottled leather case.

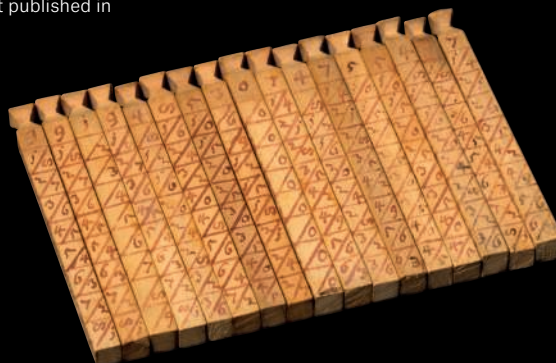
3½ x 2¾in. (9.1 x 6.7cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

Seeking to ease difficulties in calculating logarithmic tables, and impatient with the tedious and error-prone process of working with large numbers, John Napier (1550-1617) devised several mechanical methods of simplifying and speeding up multiplication, the most famous being the rods known as 'Napier's bones,' first published in his *Rabdologiae* of 1617.



20

A GERMAN TERRESTRIAL GLOBE

JOHANN GABRIEL DOPPELMAJR, 1730

The 8-inch globe comprised of two sets of twelve hand-coloured engraved half-gores, the cartouche *GLOBUS TERRESTRIS NOVUS Loca Terrae insigniora sec. prastant. Astron. et Geogr. observationes sistens, opera, IOH. GABR. DOPPELMAIERI M.P.P. concinne traditus a Ioh. Georg. Puschnero Chalcographo Norib. A.C. 1730*. Supported in graduated brass meridian sitting in contemporary oak stand with octagonal horizon ring carrying hand-coloured calendrical scales.

Van der Krogt Dop 4.

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

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



21

AN ENGLISH POCKET GLOBE

RICHARD CUSHEE (1696-1733)

The cartouche *A New GLOBE of the Earth by R. Cushee, 1731*, the 2¾-inch globe comprised of twelve hand-coloured engraved gores and two polar calottes, the terrestrial globe with graduated equator, meridian through London, the map showing *New Holland, Dimens Land* and *N. Zeeland [sic]* part delineated, North-West America as *Unknown Parts*, California given as an island, the interior of the fishskin case lined with two sets of twelve half-gores and polar calottes.

Van der Krogt Cus 1.

3in. (8cm.) diameter in case

£7,000-10,000

US\$9,000-13,000

€8,100-12,000



A fine Georgian pocket globe. Richard Cushee was baptised in 1696 and educated at Christ's Hospital school in London. He was apprenticed to the hydrographer and globe maker Charles Price (circa 1697-1733), made a freeman of the Merchant Taylors guild in 1721, and worked from The Globe & Sun in Fleet Street, sharing premises with John Coggs and William Wyeth. In 1731 he took on as an apprentice Nathaniel Hill (fl.1746-68), who in 1754 would issue his own updated pocket globe. Richard's cousin Leonard would in turn issue his own pocket globe in c.1760.

Cushee also sought to promote his products through publication: in 1731, collaborating with the instrument maker Thomas Wright, he published *The Description and Use of the Globes, and the Orrery*, a popular book by Joseph Harris, teacher of mathematics, which by 1783 had gone through twelve editions. Wright would use Cushee's pocket globes in his orreries and armillary spheres.

22

A BRASS AUGSBURG DIAL

ANDREAS VOGLER (FL.1766-1808), LATE-18TH CENTURY

The hour ring divided III-XIII-IX, shaped latitude arc, plate engraved with decorative motif, 16-point compass rose, folding plumb-bob, signed on reverse of compass bowl *And Vogl* and engraved with latitudes for seven cities.

3in. (8cm.) long

£700-1,000

US\$900-1,300

€810-1,200



22



23

23

A BRASS AUGSBURG DIAL

LUDWIG THEODOR MULLER (FL.1710-70)

hour ring divided III-XIII-IX, shaped latitude arc, plate with engraved decoration, four point compass rose, signed on reverse of compass bowl *L.T.M.* with latitudes for twelve cities, in original leather with 2pp. letterpress text instructions for use of sundial and table of latitudes (folded and loosely inserted into case).

2½in. (6.5cm.) wide in case

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

30

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

A PAIR OF DUTCH TABLE GLOBES

GERARD AND LEONARD VALK, CIRCA 1750

Each 12-inch globe comprised of twelve hand-coloured engraved gores and two polar calottes, the terrestrial with cartouche *Cosmotheore Caelesti nostro Globo, Par, et plané Novús, Hic Terrestris Út existeret; Certo scias: Errore Veterum Sublato; Non tantum Utriusque Orbis Longitudines et Latitudines, Per reiteratas Neotericorum Observationes Hiccè esse restitutas; Sed et nullum typis Emendatiorem prodiisse, Hòc igitur Novißimò tam diu fruere, Donec, sub Majoriforma, Meò aere Alios excudam Ger et Leon Valk Calcographi: Amstelaedami, A° 1750 Cum Privilegio*, some nation states coloured green, some cities marked with gilt dot, no Antarctic land, parts of New Zealand coastline marked, Papua New Guinea has no eastern coastline and is connected via the western coastline to Australia; Australia lacks an eastern coastline and part of the southern coastline and shows various dates of discovery between 1616 and 1628; Tasmania, labelled Anthoni [van] Diemens [Landt] is shown as a stretch of southern coastline, the northern Pacific shows an unconfirmed landmass between America and Asia labelled TERRA INCOGNITA Sive TERRA ESONIS; Canada shows little detail and lacks a northern coastline; California is shown as an island; the area of North America labelled NOVA MEXICO shows the territories of Apaches de Navajo, Apaches de Xila and Apaches de Vaquezoz; China shows the Great Wall. The celestial gores laid to the ecliptic poles, with cartouche *URANOGRAPHIA Caelum omne hic Complectens Illa ori ut aucta, et ad annum 1750 Completum MAGNO ab HEVELIO correctæ est; ita, ejus ex Prototypis, sua noviter haec Ectypa veris Astronomiae cultoribus exhibet et consecrant GER. et LEON.*

VALK; Amstelaedamenses Cum Priviligio, the gilt stars to six orders of magnitude and nebulae, the constellations depicted by hand-coloured mythical beasts and figures, labelled in Latin; each in graduated brass meridian rings, with hour rings to north pole, the celestial stamped 9 and the terrestrial 10, the engraved paper horizon rings carrying calendrical information, supported on restored contemporary stands made of four baluster turned and ebonised columns united by cross-stretchers under the turned base.

Van der Krogt VAL II, states 4 & 4.

19 x 17 x 17 in. (49 x 43 x 43 cm.)

(2)

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

LITERATURE:

van der Krogt, P. *Globi Neerlandici: The production of globes in the Low Countries*. (Utrecht, 1993) p.554, no. 35

A fine pair of table globes. Gerard Valk, or Gerrit Leendertsz Valck (1652-1726), together with his son Leonard, were the only significant publishers of globes in the Netherlands in the 18th century, enjoying an almost total monopoly in the first half of the 1700s. Initially an engraver and art dealer, and having worked for map-sellers Christopher Browne and David Loggan in London between 1672 and 1679, Valk established the firm in Amsterdam in 1687. Initially they published maps and atlases, but in 1700 the company moved the shop to the building previously occupied by map and globe-maker Jodocus Hondius. In 1701, he applied for a charter for making globes and the 'Planetolabium', designed by Lotharius Zumbach de Coesfelt (1661-1727), an astronomy lecturer at Leiden University. The Valks produced several editions of 3, 6, 9, 12, 15, 18 and 24-inch diameter terrestrial and celestial globes. In 1748 a pair of the 12-inch globes were advertised at a cost of 33 guilders.

Around 1711, when he became a member of the booksellers guild, Leonard Valk (1675-1746), came into partnership and his name started to appear alongside that of his father on the cartouches of the globes, although of the earliest of these, both terrestrial and celestial, still bear the date 1700. Leonard naturally took over the business on his father's death in 1726, and following his own death in 1746, the firm was run by Maria Valk, cousin and wife to Gerard and sister of Petrus. The late 18th century saw a number of successful reissues by publisher Cornelis Covens (1764-1825).

The cartography of the terrestrial globe was based on a world map by Jean-Dominique Cassini, the *Planisphere Terrestre*, published by Jean-Baptiste Nolin in Paris in 1696 (and contained the same erroneous drawing of three, rather than five, Great Lakes in Canada). The celestial cartography, as stated on the cartouche, is based closely on the celestial atlas *Uranographia*, published in 1687 by Polish astronomer Johannes Hevelius (1611-1687) who was notable for being the last great astronomer to conduct his work without the use of a telescope. Hevelius was also notable for designing his celestial maps with globes in mind, and as such they were easily transferred onto spheres.





025

LEVAILLANT, François (1753-1824). *Histoire naturelle des Oiseaux de Paradis et des Rolliers, suivie de celle des Toucans et des Barbus*. Paris: Denné le jeune and Perlet, [1801]-[1806]. [With:] – *Histoire naturelle des Promérops, et des Guépriers*. Paris: Denné le jeune, [1806]-1807-[1816 or 1818?].

Levaillant's spectacular final work on exotic birds, with two original water- and bodycolour drawings probably by Barraband, and unusually with 26 plates in two states. This book is considered by Ronsil to be unequalled among French ornithological publications. The plates after Barraband are superb and effortlessly capture the beauty of some of the most eye-catching of all bird species: the first section includes 24 plates of birds of paradise; 15 of rollers; 17 of jays; 18 of toucans; 24 of barbets; 5 of tamatias; 3 of barbaccous; 8 of jacamars. The second section contains 31 'pomerops' (including hoopoes); 21 bee-eaters; 20 trogons and touracos, and a supplement including toucans and rollers.

The son of the French consul in Dutch Guiana, Levaillant was born in Paramaribo and inherited his father's love of travel. He was one of the first of a new breed of naturalists who achieved prominence towards the end of the 18th century by studying and recording birds in their natural habitat. Levaillant is described by Sitwell as 'the producer of the most comprehensive series of works on exotic birds' to precede Gould, and the technical virtuosity of the colour-printing, which is largely by Millevo, brilliantly captures the beauty of the gouache and watercolour originals by Auguste and Barraband.

Jacques Barraband (1767 or 1768-1809), was a pupil of Joseph Malaine (1745-1809). His work for Levaillant undoubtedly marks the high point of his career and makes clear why he was considered the best ornithological artist of his generation. 2 original drawings of *Le Proméfil* on wove paper are mounted at the beginning of the work in vol. IV. They are both highly finished with water- and bodycolour, the first being more of a preparatory sketch with visible pencil drawing. They are two different profiles of

the same bird, with the second drawing depicting a very similar pose in reverse to that depicted in plate 16. Although they are not signed by Barraband, and although the bird's claws are drawn a lot looser on the trunk than normally associated with Barraband's other work, the accomplished finish suggest these drawings may well be autograph. The production history of these books was complex, and the standard bibliographies disagree on its composition. Anker 304, 305; BM(NH) III, 1100; Brunet III, 1033; *Fine Bird Books* (1990) p.118; Nissen *IVB* 559, 560; Ronsil p.298; Wood p.434; Zimmer p.393.

2 works bound in 5 volumes, folio (520 x 335mm). *Oiseaux de Paradis*, comprising 2 vols bound in 3: 2 half-titles, 2 volume titles and 2 part-titles, errata leaf in vol. I. 114 engraved plates after Jacques Barraband, printed in colours and finished by hand, 3 folding, etched by Bouquet, Grémillier and Péree, printed by Langlois and Rousset (pp.5-8 in vol. III supplied in contemporary manuscript, folding plates with light marginal creasing and soiling with a few old repairs to versos, plate 100 cropped at foot with loss of imprint and 7 other plates cropped with losses to imprints and captions, plate 59 trimmed just into tailfeathers of bird). *Promerops*, comprising 3 parts bound in 2 vols: half-title and title in vol. IV, 2 part-titles in vol. V. 2 original watercolour drawings of *Le Proméfil* [depicted in plate 16] bound in at beginning, 81 (of ?83) engraved plates by Guyard fils, Barrière, Bouquet and Grémilliet after Barraband and Auguste, printed in colours by Millevo, Langlois and others, and finished by hand, 26 of which accompanied by an uncoloured second state, thus making a total complement of 107 plates (without plate 20 from part 2 and plate 16 from part 3, plate 67 in vol. V just trimmed into tail feathers and 2 other plates just trimmed into imprints, a couple of plates with light marginal creasing, scattered minor spotting and light marginal staining). Contemporary green glazed paper-covered boards (rebacked and recornered with modern calf to style, extremities lightly rubbed). *Provenance*: North Devon Athenaeum (stamps of H.H. Sharland bequest). (5)

£40,000-60,000

US\$52,000-77,000

€47,000-69,000

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



■26

A PAIR OF 18-INCH LIBRARY GLOBES

J. & W. CARY, C.1816

The terrestrial cartouche: *CARY'S NEW TERRESTRIAL GLOBE EXHIBITING The Tracks and Discoveries made by CAPTAIN COOK; also those of CAPTAIN VANCOUVER on the NORTH WEST COAST OF AMERICA... LONDON: Made & Sold by J. & W. Cary, Strand March 1st 1816*; the celestial cartouche: *CARY'S NEW CELESTIAL GLOBE, on which are laid down THE WHOLE of the STARS NEBULAE*. [with applied retailer's imprint:] *Made by J. & W. Cary, & Sold by A. & J.M. Duncan, Glasgow, 1817*. Each comprised of two sets of 18 hand-coloured engraved half-gores, supported in graduated brass meridian rings with brass hour rings to both poles, sitting in original Cary horizon rings that fit into the contemporary grained-beech library stands.

40½ x 25 x 25 in. (103 x 63.5 x 63.5 cm.)

(2)

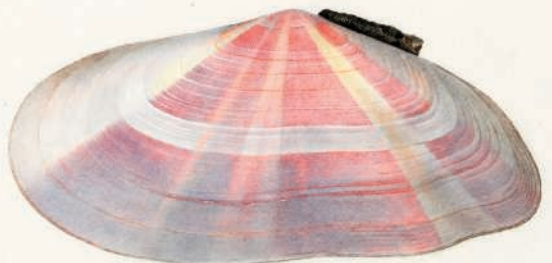
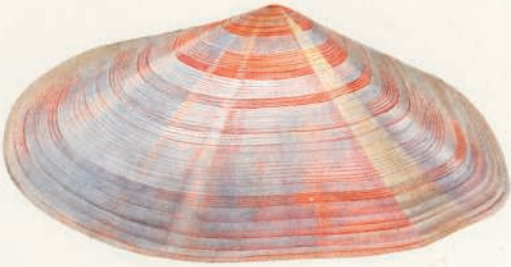
£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

Previous ownership labels of 'J.H. Land' applied underneath both horizon rings.





27

CONCHOLOGY. Watercolour illustrations of shells on vellum, [France, probably Paris], 1842-4 and n.d.

39 vellum leaves, 440 x 337mm, watercolour with fixative, the drawings occasionally in monochrome, a small number of drawings left at a preparatory stage, borders outlined in gilt, nomenclature added in pencil to some watercolours including Delessert and Sowerby references, pencil numbering at bottom right of most leaves, 32 of the leaves with artist attributions as follows: Vaillant (4), Jacquemart (8), Delahaye (2), J. Delarue (7), Estelle Dupré (2), V. Chenu (2), Thiolat (2), Armandes Cappes (2), A. Prévost, 7 of the leaves unattributed and sometimes without the gilt bordering. 20th-century half-morocco portfolio; marbled-paper box (in pieces).

A series of 19th-century French watercolour illustrations of shells, notable for their very fine execution and extraordinary clarity of observation: these beautiful illustrations were completed in 1842-44, during the Golden Age of French botanical and zoological publishing. Perhaps prepared in association with Jean-Charles Chenu's magisterial *Illustrations conchyliologiques* (Paris: A. Frank, Libraire), published in 85 issues between 1842 and 1854, in which Chenu presented hundreds of newly-discovered and lesser-known shells. The illustrators listed in the present collection would have collaborated on similar projects before: Auguste Nicolas Vaillant (1793-1858) and Charles Delahaye (active 1841-1852) are known to have contributed to Fortuné Eydoux's *Zoologie* (Paris, A. Bertrand, 1841-52), while the names of Albert Jacquemart (1808-1875) and Jean Delarue (active 1838-1846) appear in further zoological publications of the 1840s.

£30,000-40,000

US\$39,000-51,000
€35,000-46,000



28

28
A GERMAN MINIATURE GLOBE
 CARL BAUER, CIRCA 1840

The 2-inch terrestrial globe comprised of hand-coloured gores applied to sphere, the cartouche *Die Erde im Kleinen CB*, in original paper-covered card box with pull-out frieze illustrating 28 nationalities, the box titled *DIE ERDE und JHRE BEWOHNER. MC.B.*
 2½ x 2¼ x 2in. (6 x 5.5 x 5cm.)

£1,000-1,500

US\$1,300-1,900
 €1,200-1,700

29
A GROUP OF EIGHT DECORATIVE ASTROLABES
 20TH CENTURY

The eight pseudo-astrolabes of typical form, with nonsensical or symmetrical retes, the plates not fixed; with a qibla indicator of similar date.

8½in. (21.5cm.) diameter the largest

(9)

£5,000-8,000

US\$6,500-10,000
 €5,800-9,200



29



30

A GROUP OF EIGHT 20TH CENTURY GILT COPPER 'MENSING' SCIENTIFIC INSTRUMENTS

AFTER 16TH CENTURY ORIGINALS BY ERASMUS HABERMEL AND OTHERS

The group comprising a 90mm. diameter sundial with false engraved signature *Erasmus Habermel*; 142mm. diameter astrolabe with Fusoris-type rete with false punched signature *GEORGIUS HARTMAN NOREMBERGE ANNO 1553*; 120mm. diameter nocturnal with false engraved signature *ANTONIUS GIAMINI FECIT ROMAE ANNO 1595*; 150 x 88mm. protractor with false engraved signature *MARETZ f AIX*; 85mm. diameter astrolabe with false engraved signature *IOANNES BOS ANNO 1596*; 100mm. diameter calendar with false punched signature *A GIAMINI FECIT ROMA ANNO 1594*; 106mm. diameter nocturnal with false engraved signature *Gigli Mariotti Romae Ao 1591*; 90mm. diameter nocturnal with false engraved signature *Antonius Giamin fecit Romae Anno Dm 1592*. (8)

£5,000-8,000

US\$6,500-10,000
€5,800-9,200

PROVENANCE:

Philip Joseph van Alfen (1894-1969), before 1955.
Whence acquired by Nico Israel

EXHIBITED:

Museum Boerhaave, Leiden, 15-16 October 1999 (four of the eight)

LITERATURE:

Deiman, J.C. 'Imitations among the Mensing Instruments' in *Scientific Instruments: Originals and Imitations, The Mensing Connection* (Leiden: 2000)

COMPARATIVE LITERATURE:

Jardine, B. 'Like a Bos: The Discovery of Fake Antique Scientific Instruments at the Whipple Museum' in *The Whipple Museum of the History of Science Objects and Investigations, to Celebrate the 75th Anniversary of R. S. Whipple's Gift to the University of Cambridge* (Cambridge, 2019)

Erasmus Habermel (fl.1585-1606), instrument maker to Rudolf II in Prague, is considered to be one of the greatest Renaissance instrument makers. His instruments are of outstanding quality and rarely come to market (an astrolabe for the Duke of Parma sold at Christie's King Street, 11 October 1995, for £540,500). Unsurprisingly, his are amongst the earliest instruments to be copied and imitated.

In 1911, an article by GC Williamson appeared in *The Art Journal* reporting on the sale of the Strozzi collection of mathematical instruments. In it, he compared Habermel to Stradivarius! And it is around this time that the first reproductions appeared, many of which subsequently found their way into national collections.

In 1956, Derek Price, a researcher at the Whipple Museum, brought to the attention of international curators a group of alarmingly similar scientific instruments in their collections, most of which had a provenance tracing back to the collector/dealer Anton Mensing. Subsequent research has questioned his personal involvement, and that of his restorers the Feeterse brothers, but it is Mensing who lends his name to the forgeries.

Probably made between 1911 and 1928, the quality of the engraving and workmanship varies considerably amongst the 'Mensing instruments'. However, all can be identified as being of lesser quality than the 16th-century productions, and as being made from near-pure copper, rather than brass from the era.

Habermel is one of the more common names to see on 'Mensing instruments', but the copyists also produced multiple instruments by the leading makers of 16th-century Europe. However the existence of one maker, Johannes Bos, has been called into question.



31

31
A GROUP OF FIVE 20TH CENTURY SCIENTIFIC INSTRUMENTS
AFTER THE 16TH AND 17TH CENTURY ORIGINALS

The group comprising: a 70mm. diameter gilt brass nocturnal with later engraved signature *Christoph Treschler 1603*; a 93 x 64mm. gilt copper horizontal dial with later punched signature *VS 1576* [Ulrich Schnieper]; a 113 x 113mm. gilt copper horizontal dial with later engraved signature *OHP AVCTOR 1547* [Otttheinrich Herzog Von der Pfalz]; a 165 x 67mm. gilt copper hour conversion table with later engraved monogram *AD* and punched date *1623*; an unsigned 52mm brass altitude dial. 6½in. (16.5cm.) the widest (5)

£3,000-5,000

US\$3,900-6,400
 €3,500-5,800

PROVENANCE:

Probably Philip Joseph van Alfen (1894-1969)

Almost certainly related to the "Mensing Instruments" of the previous lot; three are made of gilt copper and engraved or punched in a similar style. Webster records the OHP dial as being from the van Alfen collection in 1969. The hour conversion table is a copy of one by Habermel, the *AD* perhaps being a spurious monogram for Albrecht Durer. The nocturnal with Treschler signature is unusual for a "Mensing" in that it is gilt brass and not copper, but the piece being engraved rather than punched (as would be expected for a Treschler) could be suggestive of being of similar provenance. The brass altitude dial has the feel of being by a different and unknown hand.

032

AUDUBON, John James (1785-1851). *The Birds of America*. New York & Amsterdam: Johnson Reprint Corporation & Theatrum Orbis Terrarum (i.e. Nico Israel), 1971-1972.

A fine copy of the full-scale facsimile of Audubon's masterpiece, no. 1 of 250 copies; the publisher's own set. This edition, the most important of Nico Israel's facsimile productions, reproduces the subscriber's copy in the collection of the Teyler Foundation in Haarlem, the Netherlands. The original of Audubon's *Birds of America* is the finest colour-plate book ever produced and an icon of American art.

Four volumes, double elephant folio (1005 x 670mm). 435 chromolithographic plates. Publisher's half calf over green cloth. (4)

£15,000-20,000

US\$20,000-26,000
 €18,000-23,000

Opposite: lot 32



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** (A symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal.** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option when the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

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

2 TAXES

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

Brexit. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, the UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price, buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

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

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

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

(i) Your only right under this **authenticity warranty** is to cancel the

sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

(a) This additional **warranty** does not apply to:

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

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

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

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

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

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

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

3 YOUR WARRANTIES

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

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. 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 only (subject to conditions).

(iv) Banker's draft

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

(v) Cheque

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

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

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

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **W** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

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

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of

this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

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

(g) Jewellery over 50 years old

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

(h) Watches

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

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

I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

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

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRESTIES.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.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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

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

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

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

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

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the 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: <ul style="list-style-type: none"> • 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 † 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 buyer	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.
	* 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 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). 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.
	* 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 † 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 α	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.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before** you bid.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
 3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for * and Ω lots. All other lots must be exported within three months of collection.
 4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
 We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if

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

revised invoice charging you all applicable taxes/charges.
 6. If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

from the date of sale. You should take professional advice if you are unsure how this may affect you.
 7. All re-invoicing requests must be received within four years from the date of sale.
 If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886. 43
 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.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ Minimum Price Guarantees

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

◊ Third Party Guarantees/Irrevocable bids

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

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

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

◻ Bidding by parties with an interest

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

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a

◻

Bidding by interested parties.

λ

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

•

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

~

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

catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

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

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

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

"Maker's mark of ..., 1725"

In our opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing between 19th May of the year specified and 18th May of the following year until 1660 and thereafter between 29th May of the year specified and 28th May of the following year until 1975 and thereafter between 2nd January of the year specified and 1st January of the following year. All other countries have varying dating systems.

"1725, maker's mark ..."

In our opinion dated as in the first example and struck with an unidentified sponsor's mark as described.

"1725 ..."

In our opinion dated as in the first example struck with an illegible sponsor's mark or no sponsor's mark at all.

"Bearing ... marks for 1725"

In our opinion having either spurious or transposed marks.

"(... ozs.)"

In our opinion weighing not less than the specified number of ounces Troy.

"(... grs.)"

In our opinion weighing not less than the specified number of grammes.

Ψ

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

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

"(gross ... ozs.)"

In our opinion weighing not less than the specified number of ounces Troy including any non-silver additions (e.g. wooden handles).

"(gross ... grs.)"

In our opinion weighing not less than the specified number of grammes including any non-silver additions (e.g. wooden handles).

Descriptions of the metals conform with the Hallmarking Act 1973.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist:

"Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ..."

In our opinion a work apparently executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

"Follower of ..."

In our opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ..."

In our opinion a work executed in the artist's style but of a later date.

"After ..."

In our opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/"Inscribed ..."

In our opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

"Marked Fabergé, Workmaster ..."

In our opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ..."

In our opinion, a work of the master's workshop, but without his mark.

"In the style of ..."

In our opinion a work of the period of the master and closely related to his style.

"Bearing marks ..."

In our opinion not a work of the master's workshop and bearing later marks.

In compliance with the 1973 Hallmarking Act, silver alloys of a standard of fineness permitted in Russian but made after 1900 are described as white metal and gold after 1900 as yellow metal.

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.

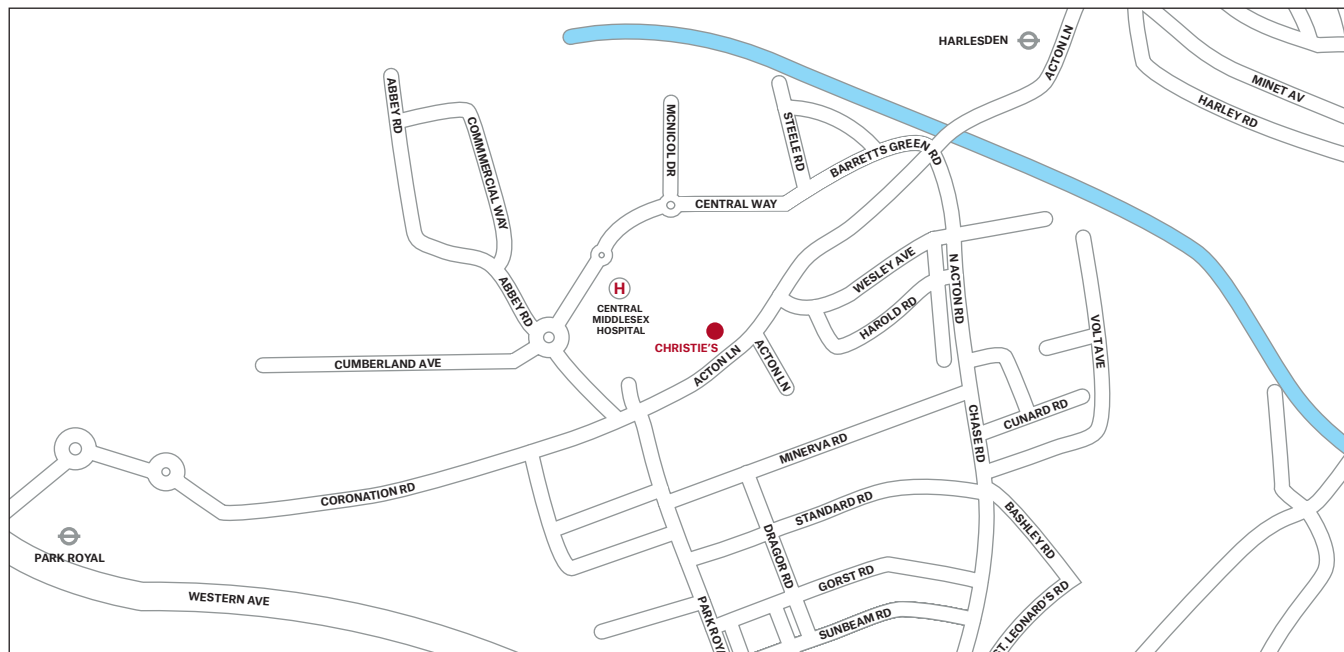
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Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

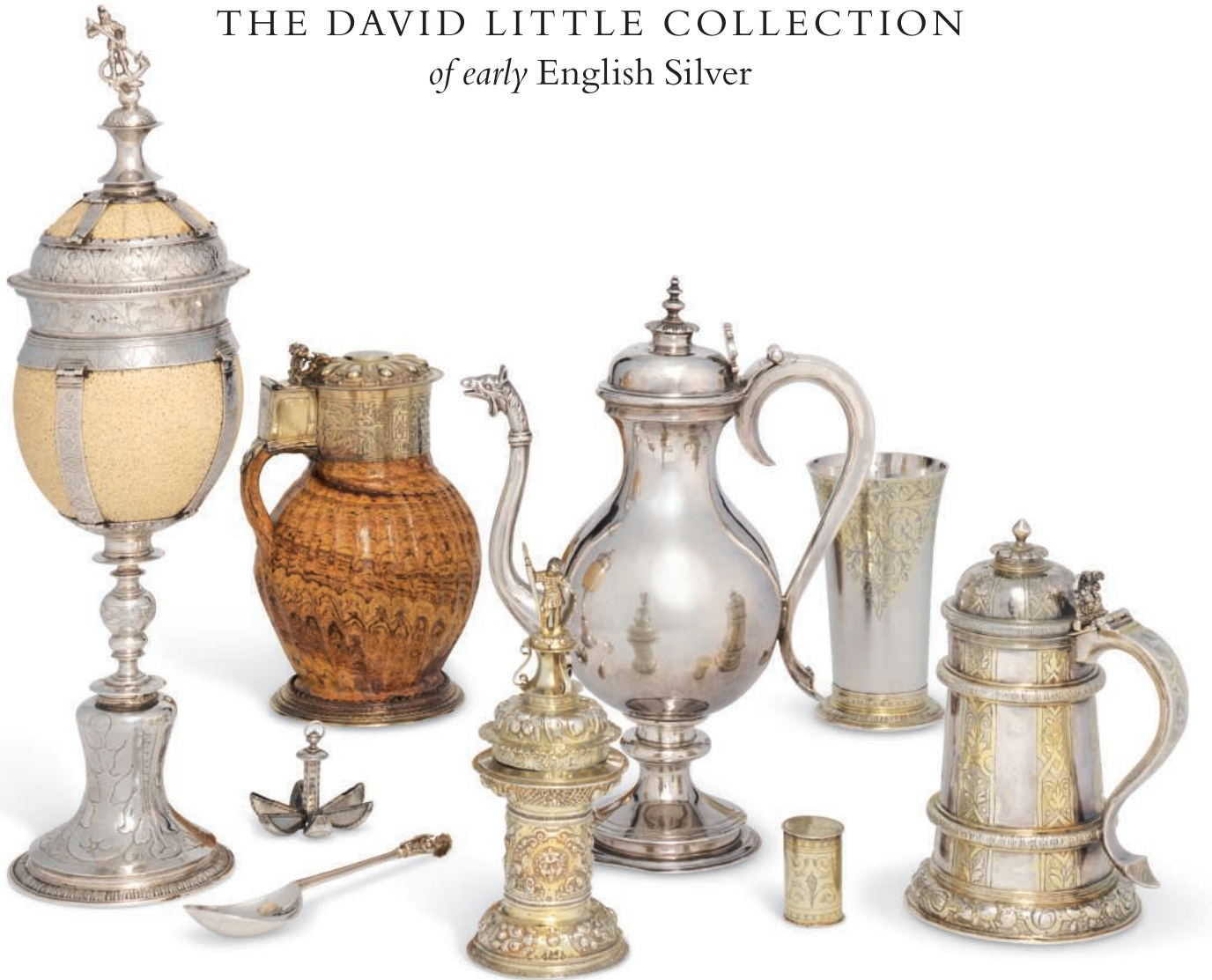
COLLECTION FROM CHRISTIE'S PARK ROYAL

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.





THE DAVID LITTLE COLLECTION
of early English Silver



The Scawby Hall Ostrich Egg Cup and Cover, 1606 (£80,000 - 120,000)

The Kinge Earthenware Jug, 1558 (£120,000 - 180,000)

The Duke of Hamilton's silver ewer, 1625 (£150,000 - 200,000)

The Cosier Beaker, 1618 (£40,000 - 60,000)

The Willoughby Tankard, 1587 (£100,000 - 150,000)

An Elizabeth I counter box, circa 1600 (£10,000 - 15,000)

An Elizabeth I silver-gilt standing salt, 1589 and 1591 (£70,000 - 100,000)

A Henry VIII apostle spoon (£35,000 - 55,000)

An Elizabeth I pomander, circa 1625 (£20,000 - 30,000)

London, 3 December 2019

VIEWING

29 November-3 December 2019
8 King Street
London SW1Y 6QT

CONTACT

Harry Williams-Bulkeley
hwilliams-bulkeley@christies.com
+44 (0)20 7389 2666

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

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