



BLOOMSBURY
AUCTIONS

WESTERN MANUSCRIPTS AND MINIATURES

WEDNESDAY 8 JULY 2020



BLOOMSBURY AUCTIONS

WESTERN MANUSCRIPTS AND MINIATURES

WEDNESDAY 8 JULY 2020 | 2PM

AUCTION FORMAT: LIVE ONLINE

This is a live online auction with an auctioneer. Bidding is available online, by telephone or commission (absentee) bids. If not bidding online, please contact Dreweatts or Bloomsbury Auctions to register all commission bids or telephone bids by 4pm (local time) the day before the auction.

FREE ONLINE BIDDING IS AVAILABLE AT BLOOMSBURYAUCTIONS.COM:

The Bloomsbury Auctions bidding platform allows you to watch, listen and bid with no additional online bidding fees applicable. Live online bidding is also available via the saleroom.com. Please note there is a surcharge for bidding via this platform.

REGISTRATION:

New clients wishing to bid in these auctions must register in advance. To register, you will need to provide two forms of identification. Please email a copy of the following information to live@dreweatts.com:

1. Government issued photo ID (passport / driving licence / identity card)
2. Proof of address (utility bill / bank statement)

Registration for new clients will close at 12 noon (local time) the day before the auction.

BUYER'S PREMIUM:

Buyer's premium is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price (14.4% including VAT) in excess of £1,000,001.

A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums.

PAYMENT:

Please note, we cannot accept payment by telephone for lots bought by first time bidders. For details on other payment methods, please see our website.



AUCTION NO. 14280

SPECIALISTS:

Dr Timothy Bolton
tbolton@bloomsburyauctions.com

Camilla Previté
cprevite@bloomsburyauctions.com

VIEWING AT

BLOOMSBURY AUCTIONS:

Viewing will be available by appointment only and in strict accordance with government Covid-19 regulations:

Saturday 4 July	11am – 4pm
Sunday 5 July	11am – 4pm
Monday 6 July	10am – 5pm
Tuesday 7 July	10am – 5pm

There will be no viewing on the day of the auction.

We are pleased to also offer further images of items on request, and we have placed links in our online catalogue to short videos of each of the bound codices having their leaves turned.

REMOTE VIEWING SERVICE:

Remote Viewing will also be available by appointment. Our Remote Viewing Service allows you to view specified Lots via your smartphone from the comfort of your own home at a time convenient to you. See our website for further details.

BLOOMSBURY AUCTIONS:

16-17 Pall Mall
St James's
London
SW1Y 5LU

AUCTION ENQUIRIES OR TO BOOK A VIEWING APPOINTMENT:

+ 44 (0) 20 7839 8880
info@bloomsburyauctions.com
bloomsburyauctions.com

Front cover: Lot 125

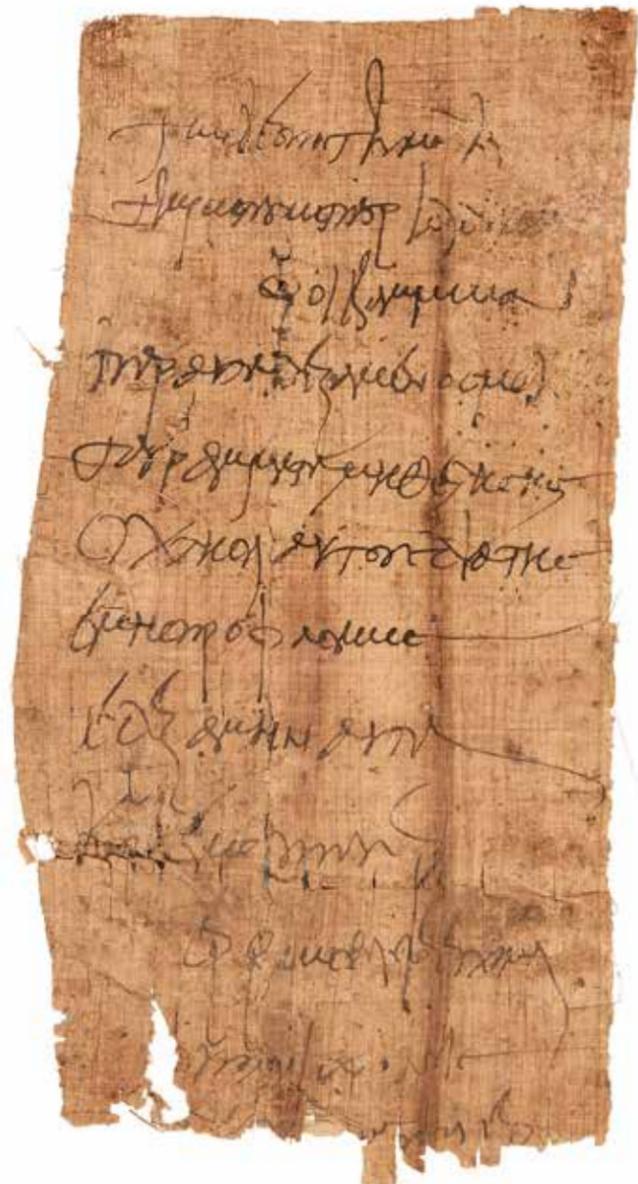
Inside front cover & page 1: Lot 116

Opposite: Lot 110

Back cover: Lot 107

Catalogues £15
(£1750 by post)





Lot 101

101
Fragments of two letters in Greek, manuscripts on papyrus [Egypt, fourth or fifth and sixth century AD. respectively]

Two fragments of papyrus sheets: (a) letter from Phoibammon to his father Didymus, 12 lines in Greek cursive, written across the fibres, small holes, wear from folds, overall fair, fourth or fifth century, 150 by 75mm.; (b) letter by a writer who lived in Cynopolis ('city of the dog', the site of an Anubis cult in antiquity), 4 lines in Greek cursive plus two letters remaining from fifth line, small holes, once broken laterally across middle, and laid down on another papyrus sheet to stabilise, overall fair condition, sixth century, 105 by 65mm.; both set in Perspex

Provenance:

Erik von Scherling (1907-1956), dealer based in Leiden, his MSS. G55 and G502; almost certainly acquired from his "Egyptian correspondent" in the early 1930s or directly by him in Egypt during his manuscript collecting trip to Cairo in 1934-1935. Catalogued for him by the papyrus scholar E.P. Wegener (1908-1958), and with photocopies of those handwritten transcriptions and notes. These items passing after von Scherling's sudden and untimely death in 1956 to Maggs Bros. of London, and acquired by the present owner from them in the early 1990s.

Text:

The first item here opens "To my lord and esteemed father Didymus from Phoibammon. As soon as you have received my letter please do not bother them on my account. I have received it, my lord father. I pray that you are in lasting health, my lord father".

£2,000-3,000



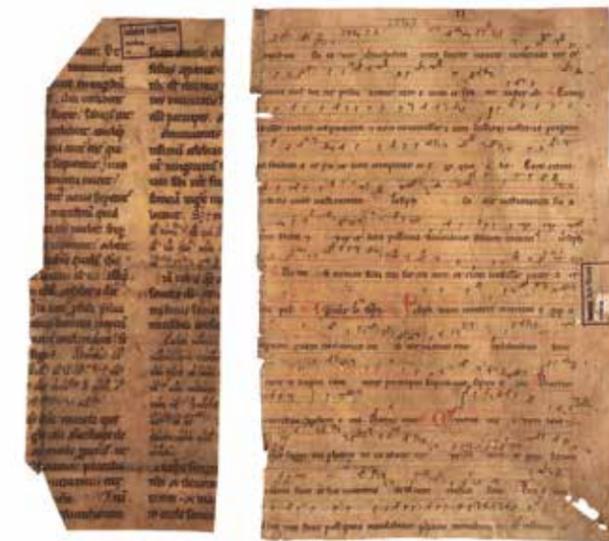
Lot 102

102
Two cuttings from a Noted Missal with readings for the Office of St. Willibald, in Latin, manuscripts on parchment [southern Germany, twelfth century]

One large strip and a smaller piece, both from a single manuscript, with remains of 6 lines of text in two sizes of a good Romanesque hand, music added in simple neumes above words with clef or stave lines, tall capitals touched in red, marks for responses and similar in red, recovered from reuse in a binding and hence with some scuffs and losses, offset and areas with glue remaining, overall fair condition and on heavy parchment, 68 by 223 and 55 by 82mm.

Willibald (d. c. 787) was an Anglo-Saxon missionary from Wessex who travelled to Rome with his father (St. Richard the Pilgrim) and brother (St. Winibald), and then on to Naples, Sicily, Greece and the Holy Land. He spent time at Montecassino and went on to serve St. Boniface in Germany. He founded a monastery at Eichstätt in 742, and then served that region as bishop for a further four decades.

£200-300



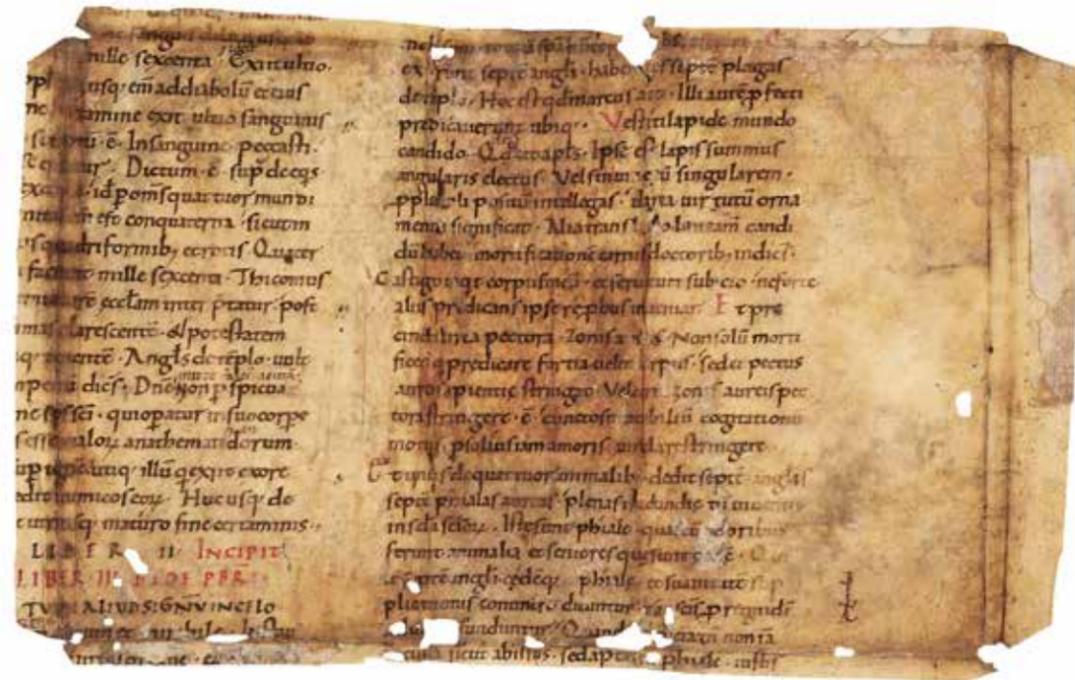
Lot 103

103
Two leaves from liturgical manuals, in Latin, decorated manuscripts on parchment [Germany, twelfth century]

One near complete leaf from an early choirbook, with 14 lines of text in a good German early gothic hand, with music in neumes arranged around red and pale green clef-lines, capitals touched in red, simple red initials, 304 by 215mm; smaller cutting from the centre of a leaf, with remains of double column of 30 lines in two sizes of an angular early gothic hand, music in staffless neumes, faded red initials, 295 by 112mm.; both recovered from bindings and hence with losses to edges, scuffs, holes and stains, overall fair condition

Both from the collection of Hans Thiesen: his twentieth-century inkstamp.

£400-600



Lot 104

104
Bede, *Explanatio Apocalypsis*, in Latin, cutting from a large decorated manuscript on parchment [France or Low Countries, probably eleventh century]

Rectangular fragment from the centre of a double column manuscript with remains of 24 lines in a handsome and skilled Romanesque bookhand with a strong st-ligature, tongued 'e' and a 'z' that descends below the line in angular zigzags, a few contemporary interlinear corrections by a second hand, a single 'Nota Bene' mark touched in red, major sections of text opening with lines of ornamental capitals, bright red rubrics and simple initials, recovered from reuse in a binding and hence with scuffs, folds and small holes, reverse scuffed and stained with sections illegible, 170 by 275mm.

This sophisticated *explanatio* on the Apocalypse, written by the celebrated Anglo-Saxon scholar, Bede (672/3-735), is probably the very earliest of his scriptural commentaries. It was composed between 710 and 716, and was widely popularised throughout Europe by intense monastic study, and now survives in seventy-two recorded manuscripts (M.L.W. Laister, *Hand List of Bede Manuscripts*, 1943, p. 168).

£500-700

105
Leaf from a miniature Book of Hours, in Latin, illuminated manuscript on parchment [England, or Low Countries made for English market, mid-fifteenth century]

Single leaf from a Calendar (September), with 16 lines of records of saints' death days and other religious feasts, one large initial 'KL' in liquid gold on blue and burgundy grounds, important entries in red or lined through in red, some near-contemporary additions, some cockling and small stains, else in good condition, approximately 95 by 62mm.

A near-contemporary hand, perhaps that of the original owner, added five names in prickly script in black ink to this leaf, including a supplication to the quintessentially northern English saint, Cuthbert of Lindisfarne (c.634-87) on 4 September.

£100-200



Lot 105



Lot 106

106
Cutting with armorial device and legal text, perhaps a limp parchment binding or an advertisement for a legal scribe's wares, in Latin, decorated manuscript on parchment [Italy, fourteenth century]

Rectangular cutting, formed from stitching two smaller pieces of parchment together with rough twine, with a penwork initial 'L' with blank parchment designs left blank within its body and foliate sprays, this opening an inscription in a good secretarial hand: "Lacusationum mei Bonifatri in porta Sci Angeli", a large crudely painted double-headed red eagle on yellow grounds (resembling, not but precisely matching the arms of the noble Martinengo family of Milan: as here but with single headed eagle) above a second inscription in a rounded gothic bookhand: "Sub regimine domini Rodulfi de ciconibus. Capit' liber Acuxationum mei Bonifatri eius not' in porta Sancti Angeli", a few pentrials and a seventeenth- or eighteenth-century '2999' at head, reverse blank, scuffed in places, shrunk and cockled on one side, fair condition, 243 by 210mm.

On first impression this leaf looks like the front cover of a limp parchment binding once around a legal case, but the fact that it comes from the same collection of fragments as two others sold in our rooms, 9 December 2015, lot 53 (with a pen sketch of a kneeling man) and 54 (with another coat-of-arms painted over a sketched standing figure), raises an alternative possibility. The two sold in 2015 were unlikely to be from bindings related to this one, or even bindings at all, and we suggested there that they were scrap parchment used by an artist or scribe for impromptu work. These leaves may be the work of an artist-scribe produced to show a range of what he could write and decorate for a client. If correct, he may well be the Bonifatus who worked "in porta Sancti Angeli", named in the legal case ("liber acuxationum") of Rodulfus de Ciconibus. Due to their ephemeral nature, any records of commercial scribes offering their services are of the greatest rarity and importance.

£500-700

107

Carved wooden block for production of playing cards through xylographic printing [Italy (probably northern Italy, perhaps Venice or Ferrara), late fifteenth or early sixteenth century]

Large rectangular block in dark wood, somewhat crudely carved in relief with print-surfaces for twenty playing cards (each approximately 90 by 45mm.), some worm damage and a large crack at top and bottom visible at foot of front (visible at back as a line bisecting the whole), nineteenth- or early twentieth-century screw put through back with tip exposed at front in upper line between cards 3 and 4 there, hole from another screw next to this, some wormholes, but overall in good and presentable condition, 360 by 255 by 15mm.; set in modern frame (using small nails through the wood at the back of the block to pin this item to the modern frame)

Renaissance playing cards are not as uncommon as one might think, and approximately thirty single cards have appeared on the market in the last two decades (see T. Depaulis, 'Two fifteenth-century Italian cards', *The Playing-Card*, 38, 2010, pp. 264-270; with an uncut strip of such cards appearing in Christie's, 20 November 2002, lot 52, and realising nearly £8000). Significant collections of similar cards to those produced from this print-block are recorded in the Cary collection in the Beinecke Library and the Museum of Fine Arts, Budapest (see M. Dummet, 'A Survey of 'Archaic' Italian Cards', *The Playing-Card* 19, no. 2, 1990, pp. 43-51). However, this is the only surviving print-block traced by the present cataloguer.

The style here, with figures pointing at their suit attribute, floral coins and bulbous-bodied fluted cups, is markedly close to a group of four closely related sets of cards identified by Dummet as the work of a single workshop, perhaps in Venice or Ferrara (for closest examples see the eighteen surviving uncut cards made in Venice in the late fifteenth century, now Museo 'Fournier' de Naipes de Alava, in Vitoria-Gasteiz, Spain: reproduced in A. Suarez Alba, *A Vitoria, Barajas*, 1991). The Museum of Fine Arts, Budapest, has other similar Italian examples from the early sixteenth century, but in a more stylised form than that found here. This print-block is evidently a product of the same workshop.

The cards here are the Ace, 2-7, Jack, Queen and King of the Italian suit 'Cups', followed by the same for 'Coins'.

£5,000-7,000



Lot 107



Lot 108

108
Mattathias with sword raised to kill the Hellenistic Jew, here with a boar's head on a platter, in an initial from a fine Bible, in Latin, illuminated manuscript on parchment [Northern France (Paris), mid-thirteenth century]

Single leaf from a Bible, with a large initial 'E' (opening "Et factum est postquam ...", I Maccabees), in pale fawn with white penwork, enclosing Mattathias holding the Hellenistic Jew who volunteered to take his place, by the hair and in the act of killing him, on fawn and blue grounds with white foliage overlaid, small foliage sprays at corners and gold bezants, two smaller illuminated initials in same enclosing facing birds and scrolling foliage, red running titles and rubrics, double column of 53 lines, one original careless penstroke in lower margin, old water damage to head of leaf causing small losses there, else good condition, 250 by 160mm.; tipped to card mount at head

The illumination here is by the Johannes Grutsch atelier, named after the canon who copied one of its Bibles in 1267 (see R. Branner, *Manuscript Painting in Paris during the Reign of Saint Louis*, 1977, pp. 82-86).

£1,500-2,000



Lot 109

109
St. Paul seated and holding a golden book, in an initial from a fine Bible, in Latin, illuminated manuscript on parchment [Northern France (Paris), mid-thirteenth century]

Single leaf from a Bible, with a large initial 'P' (opening "Paulus apostolus vocatus ...", Corinthians 1), in blue interlace patterns and crosses, enclosing Paul seated and resting a golden book on his knee, on dark blue grounds with stars and pale fawn grounds with large bezants, the extensions of the initial extending nearly three-quarters of the page in height and enclosing a skilfully painted drollery animal that reaches around to bite its own neck, one smaller initial on reverse in pale fawn, enclosing foliage with lacertine animals, all on blue grounds, small red initials with blue and red penwork, running capitals in alternate red or blue, red rubrics, double column of 53 lines, some smudging to smaller illuminated initial, old water damage to head of leaf causing small losses and a tear there, else good condition, 240 by 157mm. (slightly trimmed, see previous lot); tipped to card mount at head

From the same parent manuscript as the previous lot.

£1,500-2,000



Lot 110

110
John the evangelist holding up his letter on a scroll, in an initial on a leaf from a large and fine Bible, in Latin, illuminated manuscript on parchment [Northern France (Paris), c. 1280-90]

Large leaf, with historiated initial 'S' (opening "Senior gaio karissimo ...", opening III John from the Canonical Epistles), in soft pink heightened with white penwork, enclosing a full-length portrait of John in a blue cloak, on orange-red tessellated ground within the initial and blue with white foliage overlaid outside it, enclosed within thin gold frame and with text border in blue and red-brown with animal mask, gold baubles and angular gold grounds, descending the entire length of the page and filling the space above and below the text column, one slightly smaller initial in blue containing sprays of coloured foliage, within similar frame and text borders, this enclosing a bearded animal-masked drollery, single red initial on reverse with contrasting penwork and text border of red and blue foliate shapes with scrolling penwork, running titles and versal initials in red and blue capitals, rubrics wanting but guide-text present in pale brown hairline script, double column of 41 lines, marginalia in red and blue triangle, modern pencil folio no. '455', a little inkburn causing small holes in places, slight thumbing at lower outer corner, else excellent condition, 300 by 210mm.

From an incomplete manuscript sold at Sotheby's, 5 December 1989, lot 79.

The art here is representative of the zenith of Parisian commercial Bible production in the thirteenth century. It was decorated by the Sainte-Chapelle group (see R. Branner, *Manuscript Painting in Paris during the Reign of Saint Louis*, 1977, pp. 236-39), named for a Gospel lectionary made c. 1260-70 and used in the Sainte-Chapelle (now at the BnF, ms. lat. 17326), perhaps by a sub-group known as the 'Henry VIII' group, who were active c. 1280-90.

£2,000-3,000



Lot 111

111
St. Peter holding the keys to Heaven, in an initial on a leaf from a large and fine Bible, in Latin, illuminated manuscript on parchment [Northern France (Paris), c. 1280-90]

Four large leaves (two bifolia), the second leaf with historiated initial 'S' (opening "Symon petrus servuis ...", 2 Peter, the following leaves with parts of Revelation), in pink heightened with white penwork, enclosing a full-length portrait of Peter, on a red-brown tessellated ground, the whole initial on blue grounds with white foliage overlaid and enclosed within a thin gold frame, text border in pink and blue with gold bezants, with a dragon-like drollery creature biting the initial and sprays of foliage into the upper and lower margins, initials in red and blue with contrasting penwork (the larger of these with text borders of red and blue foliate shapes with scrolling penwork), running titles and versal initials in alternate red and blue, red rubrics, double column of 41 lines, modern pencil folio nos. '452' & '453' and '457' & '458', slight cockling and stains to edges, else excellent condition, each leaf 300 by 210mm.

From the same parent manuscript as the previous and following lots.

£2,000-3,000



Lot 112

112
King David in the waters calling on God to save him, in an initial on a leaf from a large and fine Bible, in Latin, illuminated manuscript on parchment [Northern France (Paris), c. 1280-90]

Large leaf, with historiated initial 'S' (opening "Saluum me fac ...", Psalm 12), in blue heightened with white penwork, enclosing a half-length portrait of David in its lower compartment, naked apart from his golden crown, as God appears holding a globe in the upper compartment, these on blue grounds with tessellated patterns picked out in black and red, all on red-brown grounds with delicate white foliage overlaid, enclosed within thin gold frame and with text border in blue and red-brown with gold baubles and angular gold grounds, descending the entire length of the page and splitting in lower border into two foliate extensions, two text borders on left-hand sides of columns on reverse formed of red and blue foliate shapes with scrolling penwork, initials in red and blue with contrasting penwork, red rubrics, double column of 41 lines, early modern '68' in margin next to initial, modern pencil folio no. in corner (erased and faint, but probably '229'), some flaking from ink in places, slight stain to head, else excellent condition, 300 by 210mm.

From the same parent manuscript as the previous two lots.

£2,000-3,000



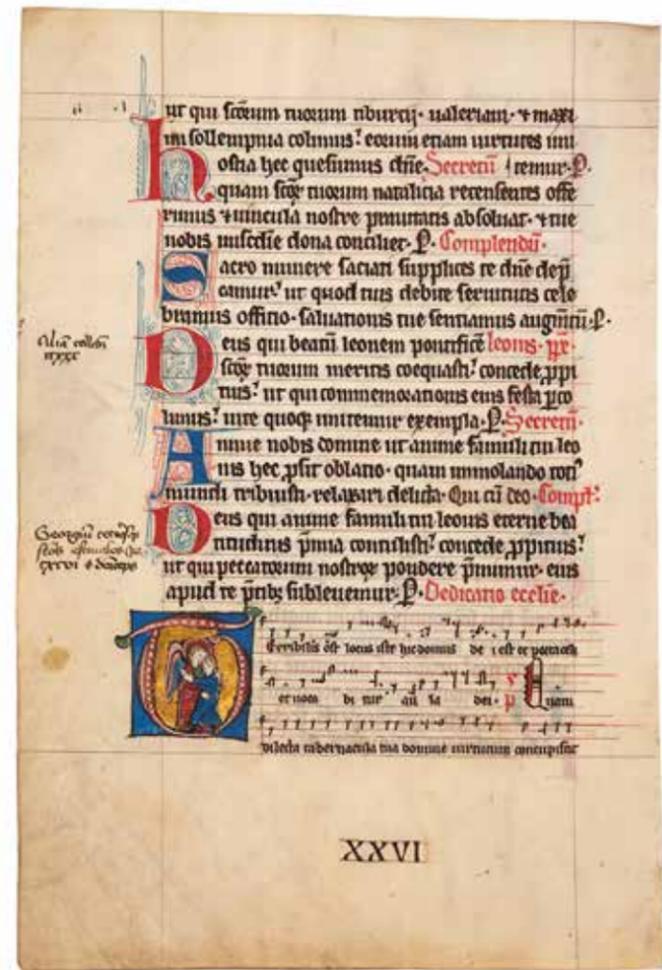
Lot 113

113
Christ entering Jerusalem to cheering crowds, large historiated initial on a leaf from a noted Missal, in Latin, illuminated manuscript on parchment [Low Countries or adjacent France, second half of thirteenth century (probably c. 1260)]

Single leaf, with a large initial (100 by 55mm.) in blue with white brushwork picking out geometric patterns and circles, with Christ on a donkey approaching from the left, as crowds waving palm fronds greet him on the right, all on burnished gold grounds, the initial on burgundy-brown grounds with white penwork, with coloured foliage on chunky coloured grounds extending into margins, large initials in red or blue encased within scrolling penwork in contrasting colours, small initials in red or blue, red rubrics (some with capitals with jagged edges), main text in single column of 26 lines of a large and professional early gothic bookhand, written below top line, music in smaller version of same with Messine (Metz) neumes arranged around stave lines, contemporary folio no. 'cxl', slight chipping to paint in places, some stains to edges, else good condition, 320 by 225mm.

The figures here, with their red spotted cheeks and undulating beards, are notably close to those from a copy of Gratian, *Decretum*, produced in Hainault, c. 1280-90 (now Walters Art Gallery, W.133; reproduced in L.M.C. Randall, *Medieval and Renaissance Manuscripts in the Walters Art Gallery*, 1997, no. 218).

£2,000-3,000



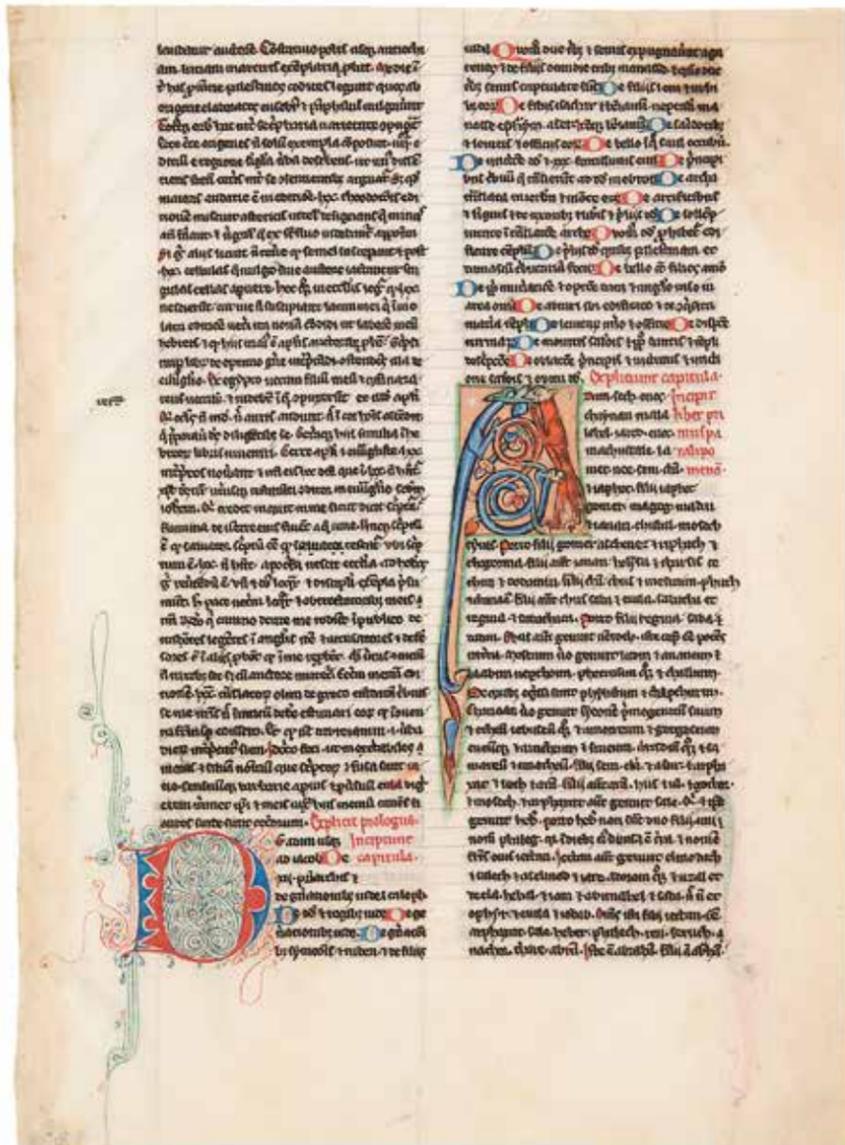
Lot 114

114
An angel embracing a suppliant, historiated initial on a leaf from a Missal, in Latin, illuminated manuscript on parchment [Low Countries or adjacent France, second half of thirteenth century (probably c. 1260)]

Single leaf, with an initial (45 by 42mm.) in dark pink with white brushwork picking out circles, with the angel embracing a smaller figure in a blue robe, on burnished gold ground, the whole initial on bright blue grounds, initial terminating in green leaves, eleven large initials in red or blue encased within scrolling penwork in contrasting colours, one small initial in red, red rubrics, main text in single column of 26 lines of a large and professional early gothic bookhand, written below top line, music in smaller version of same with neumes arranged around stave lines, contemporary folio no. 'cclxxxi' and contemporary quire no. 'XXVI' at foot of reverse, some contemporary corrections and medieval marginalia, slight chipping to paint in places, some stains in places, else good condition, 320 by 220mm.

From the same parent manuscript as the previous lot.

£2,000-3,000



Lot 115

115
Leaf from the Gale 'Glastonbury Bible' with a large animal initial, in Latin, illuminated manuscript on parchment [England (perhaps Glastonbury), thirteenth century]

Single leaf, with a large initial 'A' (opening "Adam sech enoc chaynan...", I Chronicles 1), formed from an orange bodied wolf-like creature standing on its hind legs as a long blue dragon-like creature with a pale green face mirrors its posture while biting its face, two scrolls of coloured foliage between them terminating in an animal's mask which bites the body of the wolf, the tail of the dragon extending into the margin and terminating in coloured acanthus leaves, all on pale pink with white stars and within pale green frame, two large initials in variegated red and blue and blue on its own, these with red and blue penwork tracery, one-line initials in red or blue, red rubrics, capitals touched in red, double column of 50 lines of tiny university script, modern dealer's marks in pencil on foot of reverse (probably Ferrini), marginals trimmed, small spots, else excellent condition, 197 by 150mm.

An eighteenth-century inscription on the endleaf of the parent manuscript, now in a private collection, identified the volume as from the library of Glastonbury Abbey, one of the largest medieval libraries of England, and yet also one of the most elusive (N.R. Ker, *Medieval Libraries of Great Britain*, 1941, pp. 49-50, lists only 36 items now identifiable from their once vast holdings). It then certainly belonged to the antiquary, Roger Gale (1672-1744), who did own other books from Glastonbury (these now Cambridge, Trinity College, MSS. 1450 and 1460). The parent volume emerged on the market in Sotheby's, 22 June 1982, lot 47, and was then dispersed by Ferrini and others. Other leaves from the same parent manuscript are in the Schøyen Collection, MS 1279 (some 255 leaves of an original 438), and the Jeanne Miles Blackburn collection in the Cleveland Museum of Art (*The Jeanne Miles Blackburn Collection of Manuscript Illuminations*, 1999, nos. 2 and 3).

£1,000-1,500



Lot 116

116
Bifolium with four historiated initials from a lavishly illuminated Bible, in Latin, manuscript on parchment [England, mid-thirteenth century]

Two conjoined leaves, with delicately painted historiated initials of Biblical figures holding scrolls and a book, and an angel looking down at a town and checking his own tally of the righteous on a scroll (opening 2-3 John, the Epistle of Jude and Revelation), three of these in pink or blue with white penwork set on burnished gold grounds with coloured frames heightened with dots, the largest with a pink-bodied dragon sitting atop the initial, his tail providing the gold and coloured extension into the border, that terminating in a spray of coloured acanthus leaves, the smaller two of these with similar border extensions, the last historiated initial with full-length figure of John standing in a burnished gold column between two drollery dragons, one further illuminated initial in blue enclosing mirrored sprays of acanthus leaf foliage, on tessellated red grounds with thin gold frame, alternate red and blue running titles and versal initials, red rubrics, double column of 56 lines, slight staining at head with some cockling there, natural split to edge of one leaf (only affecting blank border), marginalia showing trimming at edges, small spots and stains, else outstanding condition, each leaf 254 by 170mm.

From a strikingly handsome English Bible, in impressively large format. The details of this leaf fit with a Bible from the collection of James P.R. Lyell (1871-1948) last sold by Quaritch, cat. 716 (1953), no. 300, and that may well be the parent manuscript of this leaf.

£4,000-6,000



Lot 117

117
Large decorated initial on a leaf from an antiphoner, in Latin, manuscript on parchment [Italy (probably Bologna, perhaps Arezzo, second half of the thirteenth century)]

Single leaf, with a large and tall initial 'V' (145 by 130mm.; opening "Vidi dominum sendentem ...", a responsory for the first Sunday in November), in pale brown acanthus leaves with baubles and red and green knots mounted in its right-hand vertical stroke, terminating in swirling foliage, enclosing intricate interlaced grey-vine foliage with green fruit and orange and yellow leaves, all on dark pink and blue grounds and within a green and light brown frame, followed by a single line of calligraphic ornamental capitals touched in yellow (two with detailed human faces picked out in penwork), simple red initial with blue penwork, red rubrics, 6 lines of text with music on a 4-line red stave (rastrum: 34mm.), seventeenth-century folio no. '63' on recto, small spots, else excellent condition, 574 by 384mm.

Another leaf of this elegant and early antiphoner was offered by Maggs, *European Bulletin* 16 (1990), no. 26. The elongated shape of the initial and its thin swirling foliage is close to that on a leaf in the Metropolitan Museum, New York (their MS. 96.32.4: reproduced in *Choirs of Angels*, 2008, p. 31, and ascribed there to Arezzo).

£400-600



Lot 118

118
The Ascension of Christ in a large initial on a leaf from an illuminated manuscript choirbook on parchment [Italy (Bologna), first half of fourteenth century]

Single large leaf, with a large initial 'P' (opening "Post passionem suam ...", the second responsory of the first nocturn on the feast of the Ascension), in soft white, with coloured acanthus leaves and baubles at its midpoints and extremities, all on dark blue and light brown grounds heightened with white penwork, enclosing a scene of male figures, both bearded and clean shaven, with gold haloes and wearing robes and gazing up as Christ disappears into the clouds above (just his feet visible here), the initial extending into 3 margins with luscious coloured acanthus leaves and large simple bezants (one curl of foliage infilled with light brown grounds and white openwork), one red initial with contrasting penwork, red rubrics, 6 lines of rounded text with music on a 4-line red stave (rastrum: 31mm.), some small chips to paint and ink flaking from text in places on reverse, marks to edges of reverse from last framing, a little discoloured overall, else in good condition, 540 by 360mm.; in card mount

This leaf is in the style of the B18 Master (formerly named the Second Master of San Domenico), and has his distinctive squat human figures with flatly modelled features formed from broad strokes of colour. He was the driving force behind a large series of choirbooks produced between 1307 and 1324/26 for the Dominican church of San Domenico, Bologna (see G. Freuler, *The McCarthy Collection I, Italian and Byzantine Miniatures*, 2018, no. 32). However, this leaf is more probably attributable to an associate of his, as it is almost certainly from another dispersed series of antiphonaries from the workshop of the B18 Master, produced at the same time as the producers of the San Domenico choirbooks, partly by the same team of artists, and often sharing the same scheme of illumination. The surviving leaves from this second series have been recorded and discussed by Freuler in *The McCarthy Collection*, no. 33 (but without the present leaf). There he suggests that they may have been produced for a female Dominican convent, probably those of San Giovanni Battista in Bologna.

£2,000-3,000

Leaf from an early Gradual with a decorated initial, in Latin, decorated manuscript on parchment [Italy (Bologna, or perhaps Tuscany), early fourteenth century]

Single large leaf, with an initial 'E' (in error, opening "[C]lamaverunt ad te domine ...", an Introit for the Feast of SS. Philippus and Jacobus, 1 May) in fawn heightened with hairline white strokes, enclosing coloured acanthus leaves in blue, green, fawn and magma-like red, all on blue grounds and with white penwork tendrils, with 7 lines of text with music on a 4-line red stave (rastrum: 22mm.), capitals and significant letters touched in red, red rubrics, two simple red or blue initials with contrasting penwork, original folio no. "CCXVII" in midpoint of outer margin of verso, seventeenth-century folio no. "216" in same place on recto, small stains in places, tape marks and pinholes in blank corners from hanging, else fine condition, 442 by 305mm.

From an early Gradual with finely and delicately painted initials.

£300-500



Lot 120

121

Leaf from an opulently illuminated Book of Hours, in Latin, on parchment [France (Paris), c. 1430]

Single leaf, with single column of 16 lines in an excellent late gothic bookhand, late medieval single-word correction in margin, single catchword touched with yellow wash in lower decorated border of verso, almost every other line with a one- or 2-line initial in blue and pink on burnished gold grounds, line-fillers in same in a variety of geometric and foliate designs, three-quarter border of acanthus leaf sprays in corners and other hairline and realistic foliage with coloured fruit and gold leaves, small spots, else excellent condition, 192 by 140mm.

Other leaves from the same manuscript were sold in our rooms, 6 December 2017, lots 63-4.

£300-500



Lot 119

120

Leaf from an early Gradual with a decorated initial, in Latin, decorated manuscript on parchment [Italy (Bologna, or perhaps Tuscany), early fourteenth century]

Single large leaf, with an initial 'G' (opening "Gloria laus et honor ...", a hymn sung on Palm Sunday), in blue heightened with hairline white strokes, enclosing coloured acanthus leaves in blue, green and magma-like red, all on pale fawn grounds and with white penwork tendrils, with 7 lines of text with music on a 4-line red stave (rastrum: 22mm.), capitals and significant letters touched in red, red rubrics, 9 simple red or blue initials with contrasting penwork, original folio no. "CXII" in midpoint of outer margin of verso, seventeenth-century folio no. "112" in same place on recto, small stains in places, tape marks and pinholes in blank corners from hanging, else fine condition, 442 by 308mm.

From the same parent manuscript as the previous lot.

£300-500



Lot 121



Lot 122



122

Four cuttings from the Choirbook of King Manuel I of Portugal, from the border of an illuminated manuscript on parchment [Portugal (probably Lisbon), c. 1520]

Four rectangular cuttings from the border of a large manuscript leaf, three with panels of portly strawberries, realistic stylised periwinkles, cornflowers, iris and a daisy, and caterpillars, a wasp and a ladybird, on a dull gold ground and within brown frames heightened with liquid gold to look like realistic carved wooden frames, and the other cut from the centre of the bas-de-page and with the Portuguese royal arms (with eight gold castles) beneath a gold crown and on a green and bushy landscape, framed within a grey-blue wreath and gold acanthus leaf sprays, this supported by two putti and all on burgundy and blue grounds flecked with gold, reverse with remains of music, some small chips and scuffs, the cutting with the arms cut twice vertically and then repaired, overall good and presentable condition, 150 by 52mm., 258 by 39mm., 203 by 62mm. and 45 by 85mm.

Provenance:

1. From a grand Hispanic choirbook illuminated for Manuel I, 'the Great' (1469-1521, king of Portugal 1495-1521), the patron of Vasco da Gama and other explorers: his arms in form found after the emergence of the *Livro do Armeiro-Mor* in 1509 (with eight castles). Most probably kept in the Portuguese royal chapel.
2. These cuttings first emerging with another small cutting with a bird in Sotheby's, 22 June 1999, lot 48.

Text:

Manuel's opulent court was noted for the prominence of music within it, and was one of the first centres of polyphony in Iberia. Indeed, the only other choirbook known to have been owned by him, apart from the parent manuscript of the present fragments, is a polyphonic choirbook commissioned by Philip 'the Fair' as a gift to Manuel (now Vienna, ÖNB, MS. 1783).

Illumination:

The style of illumination here is distinctively that of the southern Netherlands, and Manuel was the principal patron of the artist Antonio de Hollanda (1480-1557), appointing him heraldic officer to the crown in 1518. He worked with Simon Bening on British Library, Add. MS. 12,531 (T. Kren, *Renaissance Painting in Manuscripts*, 1983, no.9, pp.69-78) and he signed the genealogy of 1534 which was sold in Sotheby's, 5 December 1989, lot 103. "Hollanda illuminated breviaries, psalters, altar books and choirbooks ... He was alive in 1553, when his son Francisco wrote about him to Michelangelo" (Kren, p. 76, citing J. Segurado, *Francisco d'Ollanda*, 1970, pp. 142 and 504-06; see also S. Deswarte, *Les Enluminures de la 'Leitura Nova'*, 1504-1552, *Etude sur la culture artistique au Portugal au temps de l'humanisme*, 1977). These cuttings may well be the work of that artist or his workshop.

£3,000-5,000



123

The Trinity, in a historiated initial on a leaf, from an illuminated manuscript choirbook in Latin [southern Germany (probably Bavaria, perhaps Donau-Ries), second quarter of the sixteenth century]

Single large leaf, with a large historiated initial 'B' (opening "Benedicat nos deus, deus noster ..." the responsory for Trinity Sunday), in blue with white acanthus leaves overlaid, enclosing God the Father as a crowned and white bearded man, enthroned as he cradles Christ's lifeless body on his lap and the Holy Spirit in the form of a dove descends, two angels in background holding up a green cloth, all within red and green realistic frame and on brightly burnished gold grounds, the gold heightened with yellow paint to pick out foliage, foliate sprays from the edges of the initial sprouting into the margin with coloured acanthus leaves, large gold bezants and gold pendulous fruit, with a green haired wildman with bare knees and elbows hanging from the branches and looking down at a bird in the foliage below, red and blue initials (one with contrasting penwork and two human faces at its side poking out their tongues), red rubrics, 6 lines of text with music on a 5-line red staff (rastrum: 35mm.; the number of staff lines an uncommon feature but not unheard of at the end of the Middle Ages, and not indicating polyphony), slight flaking from ink of main text in places, inkburn causing tiny holes in parchment in some letters and music notes, trimmed at top with losses from border there, slight stains at outer edge from last mounting, small scuffs and folds, else excellent condition, 460 by 345mm.

The wildman (or *wodewose* in Middle English) in the border here, with his realistically bald knees and elbows, is a charming and distinctively Germanic addition to the decoration. These mythical, humanoid creatures were hairy, primitive, unable to control their desires and thought to live in the deep forests or mountains. As noted in the French epic *Valentin et Orson*, they were unable to speak beyond senseless mumbling, and Chrétien de Troyes has them as skilled hunters, but unable to master fire they ate the meat raw. They fascinated both medieval man as a model for everything man hoped he was not, as well as an object of envy for their simple lives outside the mores of civilised society. For more see R. Bernheimer, *Wild Men in the Middle Ages*, 1952, and T. Husband, *The Wild Man: Medieval Myth and Symbolism*, 1980.

Another leaf from the same parent manuscript was sold in Sotheby's, 7 December 2010, lot 10, realising £11,250, and identified as by a follower of the Bavarian panel painter and illuminator known as the Master of the Munich Saint John on Patmos, fl.1525-30 (cf. *Les Enluminures* cat.14, *Pen to Press, Paint to Print*, 2009, pp. 95-7). However, the coloured frames around the initial and borders of the leaf show affinity to an antiphoner made in 1531 for the Cistercian house of Kaisheim, in Donau-Ries (E. Hemfort, *Monastische Buchkunst zwischen Mittelalter und Renaissance*, 2001, p.141), and the parent manuscript may well be from that region.

£2,000-3,000



Lot 123

124

Nicolas Glockendon, *The Beheading of St. John the Baptist and the Feast of Herod*, miniature from a grand biblical text, signed by the artist, from an illuminated manuscript on parchment [southern Germany (Nuremberg), c. 1520-30]

Rectangular cutting with a miniature, by NIKOLAUS GLOCKENDON in two scenes on the left and right of the space, separated by a large Renaissance pillar, to the left the martyrdom of St. John the Baptist with the executioner offering the severed head to Salome, outside and visible through a large ornamental arch, to the right Salome presenting the plate with the head to her mother Herodias and King Herod within an interior feasting hall, artist's monogram "NG" in the lower left corner on the stone podium of the decapitated saint, the parchment mounted on a wooden panel, the surface varnished and yellowed causing some darkening and difficulties in viewing detail, small wormholes, overall fair and presentable condition, 185 by 255mm.; framed

Provenance:

1. In Italian trade in the second half of the nineteenth century, with a printed ticket of that date on reverse, noting this was item '30' in a catalogue or stock list, and with the title "Banchetto di Erode" and the price code "ayyy". With a blue edged collection label of same date there, inscription scraped away.

2. Chester D. Tripp (1882-1974) of Chicago, industrialist, collector and patron of the arts: inscribed on reverse of panel: "The Execution of St. John, exhibited: Art Institute of Chicago, coll: Estate of Chester D. Tripp".

Illumination:

Nikolaus Glockendon (c. 1490/95-1533/34) of Nuremberg was the foremost illuminator in sixteenth-century Germany. He was born into a family of illuminators who worked for at least three generations on illuminated manuscripts, painted coats of arms, prints, publishing and cartography: his father was Georg Glockendon the Elder (d. 1514), his brother was Albrecht Glockendon (c. 1495-1545), and he himself was the father of Gabriel (c. 1515/20-c.1585) and Sebastian (c. 1525/26-1555). He was a contemporary and pupil of Albrecht Dürer, and frequently reworked Dürer's compositions (as here, see below), working after 1523 principally for Cardinal Albrecht von Brandenburg, but also for Duke Johann Friedrich of Saxony, Duke Albrecht of Prussia, the Nuremberg city council, and wealthy patrician families of the region. His work is now recorded in at least thirty surviving codices and twenty-three single leaves (see T. Eser und A. Grebe, *Heilige und Hasen: Büchschätze der Dürerzeit*, 2008, and U. Merkl, *Buchmalerei in Bayern*, 1999, pp. 88-98).

The miniature here was inspired by two engravings by Dürer, one at the National Museum, Melbourne and the other in the Germanisches National Museum, Nuremberg, with Glockendon adopting the subjects and the compositions, drawing out from them figures of Salome, the executioner and the cityscape background. That said, the courtier in the right foreground who stoops to pour a glass of wine from a flagon is completely Glockendon's own. The size and shape of this miniature indicates it was produced for a far larger and grander codex than a private prayerbook. It may have been part of a *Historienbibel* or a grand German Biblical codex such as the contemporary Ottheinrich Bible, now reunited in the Bayerische Staatsbibliothek.

The last examples of his work to sell at auction were the single miniature with the Adoration of the Magi in Sotheby's Old Masters sale, 27 January 2010, lot 64, for £17,500, and another miniature with the Deposition of Christ, again sold at Sotheby's, 7 July 2015, lot 35, realising £10,000. To these should be added the complete prayerbook made for Helena Hofmann, offered by Jörn Günther in a special catalogue in 2016.

£6,000-8,000



Lot 124

125

The Presentation in the Temple, finely executed High Renaissance miniature on parchment, perhaps always a free standing devotional image [Rome, last quarter of sixteenth century (perhaps soon after 1570)]

Large rectangular sheet, finely painted with scene of Mary and Joseph presenting the Christ Child to a priest, before an adoring crowd on the steps of a temple, two doves in the foreground while another descends from above to represent the Holy Spirit, all painted in a bright and vibrant palette, with stippled brushstrokes overlaid to create texture and depth, within a tin gold frame, blank reverse, very slight undulation to parchment, else outstanding condition, leaf 262 by 200mm.; in large carved wooden frame (100mm. wide)

Provenance:

1. Estelle L. Doheny (1875-1958) of Camarillo, California; her second sale at Christie's, 2 December 1987, lot 178.
2. Bernard H. Breslauer (1918-2004), noted book and manuscript dealer, acquired at the Doheny sale; this from his private collection of manuscript illuminations, these exhibited in the Pierpont Morgan Museum and published by W.M. Voekle and R.S. Wieck, *The Bernard H. Breslauer Collection of Manuscript Illuminations*, 1992, with the present miniature as no. 93. Offered in his sale in Christie's, 11 December 2002, lot 14, but unsold there and thereafter sold privately to its current owner.
3. Last offered in Sotheby's, Old Master Drawings, 6 July 2004, lot 2.

Illumination:

When purchased by Breslauer, this miniature was attributed to the circle of Giulio Clovio (1498-1578), arguably the greatest illuminator of the Italian Renaissance. The palette, consummate skill of the artist and preponderance of architectural features such as long tall columns to divide up the scenes and draw the eye upwards to the detailed backgrounds, do lead back to his work. The exhibition catalogue for the Pierpont Morgan Museum then noted that the scene was in the main based on a print produced by Cornelis Cort in 1570 (1533-78), itself following 'The Presentation of the Virgin in the Temple' by Taddeo Zuccari (*The Illustrated Bartsch*, LII: 29, no. 21; with the Zuccari illumination now Musée des Beaux-Arts, Besançon, inv. no. 1423; see C.A. Luchinat, *Taddeo e Federico Zuccaro*, Milan 1998, I: 283, n. 77).

Here what is novel in the scene is the substitution of the Holy Family for the Virgin and the addition of the three doves – the Morgan exhibition catalogue noting that the two in the foreground are usually carried into the scene as a sacrificial offering. However, it is striking that features such as the priest with his long face with high cheekbones and a straggling beard are markedly close to those elsewhere found in Clovio's work (see *Les Enluminures du Louvre*, 2011, no. 63, where the same figure appears on the right looking out and away from the scene), yet are darkened and all but obscured in Cort's print. As noted in the Morgan exhibition catalogue, Rome in the second half of the sixteenth provided multiple points of interaction between illuminators and printmakers with models and scenes flowing in both directions, with both Clovio and Federico Zuccari (Taddeo's brother) commissioning Cort to make prints of some of their works, and those artists in turn frequently picking up and adapting scenes from prints. This miniature is the same grand size as the print, and clearly descends from it. It is perhaps a personal commission by a skilled Roman artist, perhaps taught by Clovio himself and perhaps a member of his immediate circle, to render Cort's print in paint on parchment as a private devotional image..

£10,000-15,000



Lot 125



Lot 126

126

Charter recording the transfer of rights to vineyards in central Spain, in medieval Spanish and signed by Muslim parties in Arabic, manuscript document on parchment [Central Spain (perhaps Toledo or Segovia), dated October 1312]

Long and thin sheet of parchment, used upright to record a lengthy land agreement, single column of 32 lines in a faded scrawling Spanish vernacular hand, followed by 5 further lines at foot of document, five signatories at the end with names in Spanish in the main hand ("Alffoy", "gilnis" and perhaps "Ruy") followed by Arabic names in a variety of hands (and thus almost certainly personally signed by the men named there), endorsements on reverse, spots and small marks, parchment not high quality, but text legible, overall fair condition, 510+35 by 205mm.

This is a rare witness to the linguistic barriers of medieval Spain, and the interaction there between Spanish and Arabic in the Middle Ages. From the eleventh century onwards the rulers of the Christian kingdoms of Spain pushed back Muslim overlordship, and by the mid-thirteenth century only Granada remained under Muslim control, albeit held as a tributary to Christian Castile. Uprisings of the mid-fourteenth century were contained to the southern coastline of Spain. Thus, the men in this document were completely under Christian rule, and may even have been nominally Christian, but remained ethnically Arabic to the point of having to sign their name in that language.

£700-900

127

Fragment of a seigneurial 'Rente Boec' for Viane, East Flanders, in Flemish, two bifolia on paper and the parchment front cover of the volume, from an ornate calligraphic manuscript [East Flanders (Viane), late fifteenth century (probably dated 1473)]

Four leaves (foliated in sixteenth-century as 85 & 86 and 87 & 96), each with entries in a Flemish secretarial hand, titles in angular calligraphic version of same, each bifolium opening with one large title and a fine penwork initial in split penwork bands and with ornate cadels and human faces and perhaps feet picked out in hairline penwork, watermark a simple jug, with a parchment leaf once the front cover of the parent volume with the title "Den rente boec van viane" in same calligraphic script, other later annotations there clarifying the placename ("Vianne" and "Vyanne"), adding "Livre de rentes seigneuriales Derianne 43" and the apparent date "1473", remains of one cloth tie at middle of board, leaves and board both in excellent condition and 300 by 220mm.

Viane sits in the municipality of Grammont/Geraadsbergen on the modern border of Flemish Brabant and Hainaut. The castle de Blondel de Beauregard stands in the heart of the town, and while records of its occupation by the Counts of Egmont only go back until the sixteenth century, there are references to a castle on the same site which had fallen into disrepair by 1545. These leaves may well come from that earlier foundation on the site. The family of the Barons de Blondel de Beauregard left the site in 1920, and its archive may well have been dispersed soon after that.

£500-700



Lot 127

128

Final concord following disputes between Gui IV de Mostuejous, the lord of Pinet, and the inhabitants of his castle, in Latin, vast manuscript scroll on parchment [southern France (Rouergue, in Aveyron), dated 7 January 1507/08]

Vast scroll on 8 membranes, now dismembered, wanting last section with seals, else complete, single column, 396 lines in a large and clear secretarial hand, opening words of each major section in larger version of same, one large initial at beginning, parchment brittle in places and damaged at edges (with some tears and losses to text), occasional spots and stains, but still almost entirely legible and almost certainly restorable as a single object by a good conservator, once 490mm. wide and nearly 5m. long

Probably from the archives of the counts of Mostuejous, who held estates in the Rouergue region of the Aveyron in southern France from the eleventh century. The castle of Mostuejous still stands and is on the Tarn river.

While this document has sustained some damage in the last half millennium, it is still clear that it is an abnormally large and impressive record of what must have been a primarily local dispute. It narrates the complex and difficult relationship between the overbearing feudal lord of Pinet and his long-suffering subjects, noting that he has recently directed the demolition of some walls with towers surrounding the castle, and that he had built up his own house over what had been a communal paved area. In addition, he has had his latrines constructed so that their waste falls out directly over the main gate, in a way which the inhabitants claim is unlawful. This is the final concord which states that he must rebuild the walls which were torn down, reroute his latrines and give the residents a two-storey house for public meetings and storage of their documents in compensation of their loss of public space. While a booklet might have sufficed to contain this record, the size and format of this scroll suggest instead that it was intended for public display, perhaps in the building that the lord of Pinet had to forfeit for public meetings.

£800-1,200

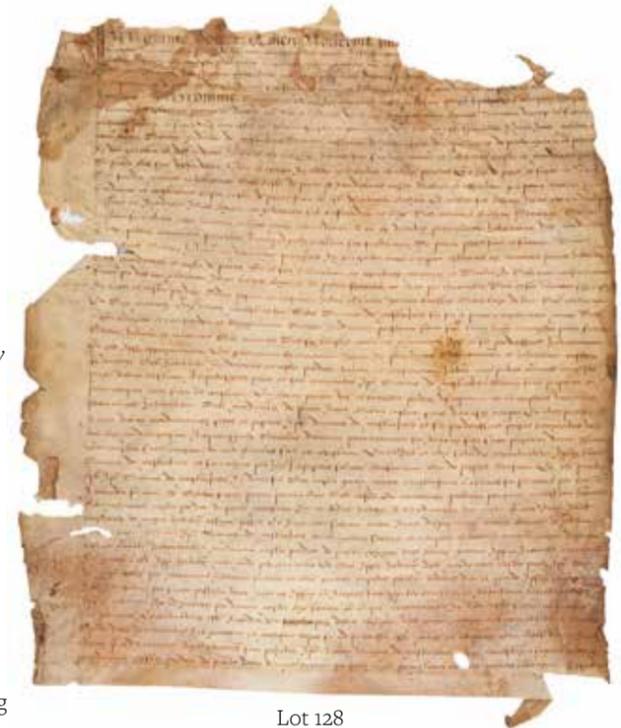
129 θ

Statutes of the Confraternity of St. Nicholas de Tolentino, in medieval Spanish, illuminated manuscript on parchment [Spain (probably Zaragoza or vicinity), sixteenth century]

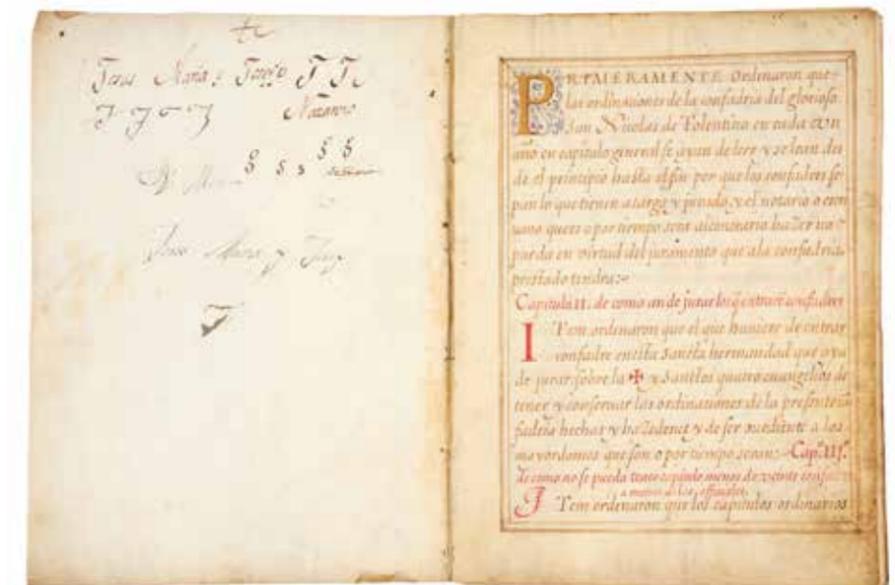
13 leaves, single gathering of 12 leaves, followed by a singleton to complete text, complete, single column of 20 lines in a fine late humanist hand, red rubrics, simple red initials and a small cross set within the text of fol. 1r, one gold initial with blue foliage decoration, authorised at end with 18 line addition and archiepiscopal paper and wax seal, some spots and ink splashes, else in good condition, 245 by 180mm.; contemporary limp parchment binding

These are the statutes of an otherwise apparently unattested Spanish confraternity, dedicated to the Italian saint and mystic, Nicholas de Tolentino (d. 1305, canonised 1446). The text sets out the confraternity's duties to the saint and each other in 35 chapters. The town that the chapter was based in is named in ch. xxx as "la ciudad de Çaragoça", and the document is authorised by Mattheus de Canseco, archbishop of "Caesaraugustanus", the central region of northern Spain that encloses Zaragoza. Such confraternities boomed in late medieval Spain as an expression of local devotion to saint cults.

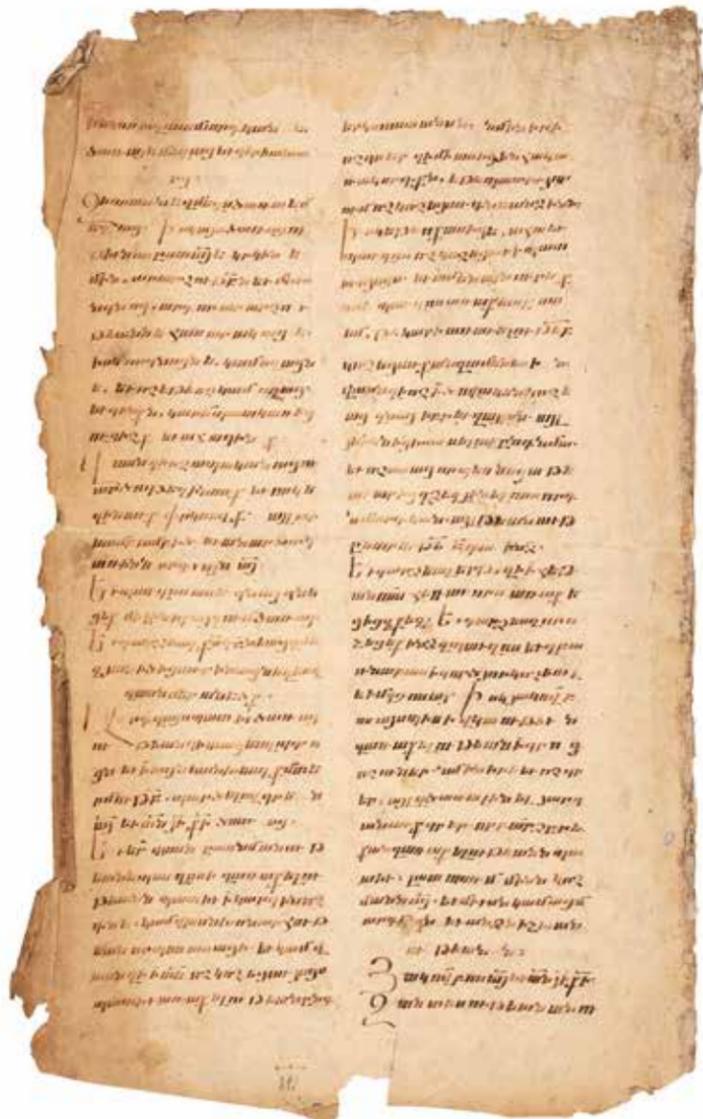
£1,500-2,000



Lot 128



Lot 129



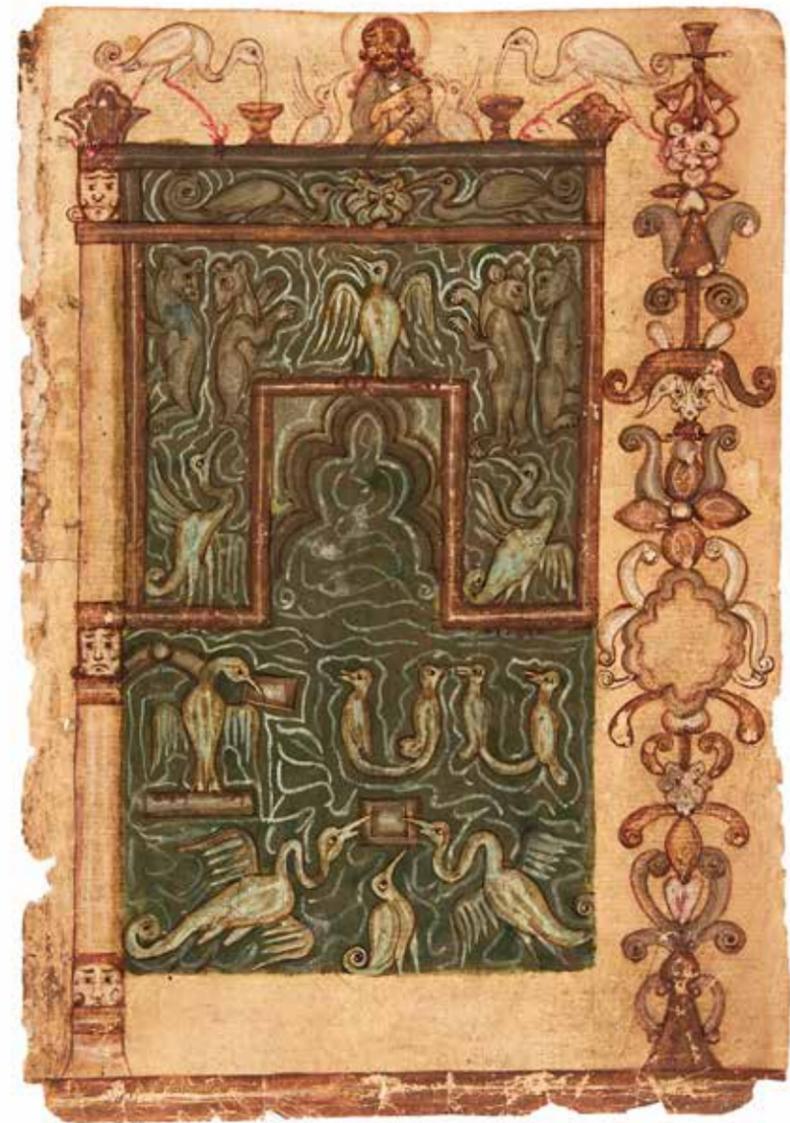
Lot 130

130
Collection of leaves from Armenian Biblical and liturgical manuscripts, all on paper [Armenia, fourteenth to seventeenth century]

Four leaves: (a) single large leaf from a Biblical codex, with double column of 35 lines of erkatgir, capitals opening each major section, torn and darkened at edges, folded across middle, somewhat scuffed, one edge reinforced with sections from another leaf, 480 by 310mm., most probably fourteenth century; (b) two leaves most probably from a single liturgical manual, each with double column of 29/30 lines of bolorgir, red rubrics and initials, the first with large opening initial formed from a pink penwork bird, a stylised church in same penwork in the opposite margin, large floral headband with pink flower heads on a blue ground surmounted by two birds holding foliage in their beaks at head of text, the second leaf with two decorated initials formed from birds and foliage, and a large two-faced bird enclosed within foliage and a human-headed drollery with a large hooked nose and the body of a bird in the margins, second leaf with small tears to edges and slight water damage in places, overall both good condition, 275 by 180mm., sixteenth or seventeenth century; (c) opening leaf from a Biblical text (probably a Gospel), with 3 lines of text formed from coloured birds and foliage edged with liquid gold penwork, the large initial formed from an angel with pink wings in a blue cloak holding out a golden book, these below an elaborate half-page headband with blue interlace knotwork with red flowers and coloured foliage over a dull gold ground, this surmounted by two facing birds and with a full decorated border of coloured foliage on gold grounds holding up a golden crucifix, some scuffing and losses to gold and paint, the leaf laid down on modern paper and pasted to modern black paper mount, fair condition, 240 by 158mm., seventeenth century

Item (a) is unusual in its combination of Erkatagir (iron script), the oldest form of Armenian writing, with the use of paper rather than parchment (see *Treasures from the Ark: 1700 Years of Armenian Christian Art*, 2001, no. 100 for another example of the same late date). The script here denotes respect for the subject matter.

£1,500-2,000



Lot 131

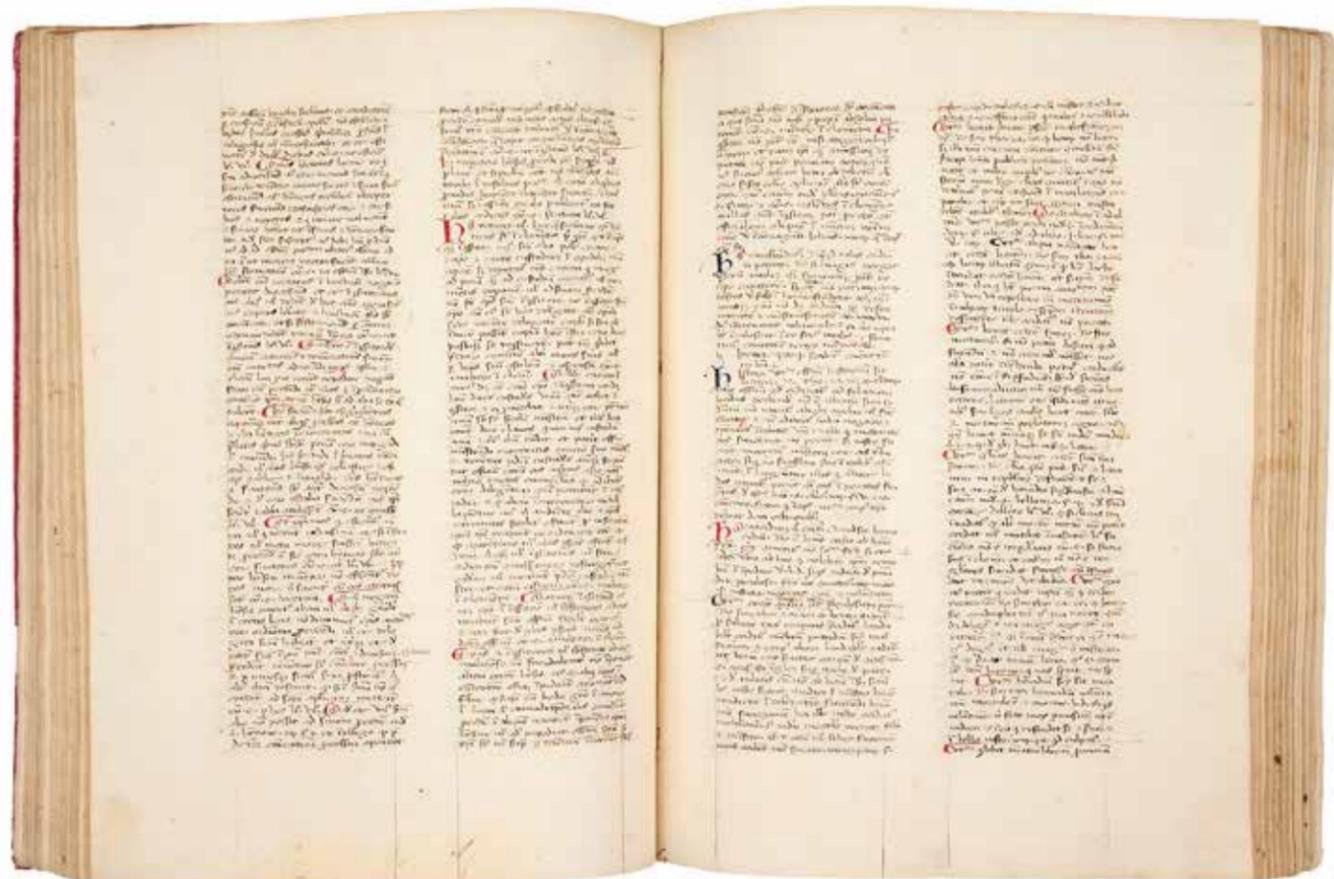
131
Single leaf with an architectural columned building surmounted by a haloed figure surrounded by animals, from the opening of an Armenian Gospel Book, illuminated manuscript on paper [Greater Armenia (probably eastern regions), fifteenth or sixteenth century]

Single leaf, the recto with a decorative page with a central green rectangle mounted on a pillar enclosing simple human faces, the rectangle surmounted by a haloed figure (probably Christ) seated between white birds, and filled with painted birds, four-footed animals and a lion's mask within a headband, below this three crane-like birds holding a book in their beaks and three simple letters formed from a bird holding a book and two sets of birds joined by their tails, a full border of stylised foliage, the verso with similar green panel supported on three columns with rotund white lions at their head and feet, and enclosing a strange long-necked beast with a camel-like hump and a bird's head at the end of its tail, birds and foliage in borders, some scuffing and chipping, tears to edges, overall fair condition, 279 by 195mm.

This leaf is from the same distinctive parent manuscript as two slightly more damaged leaves sold in our rooms, 9 December 2015, lot 106 (trimmed hence different sizes), reappearing as Quaritch, cat. 1434 (2016), no. 3. The art style is rustic, uncommon and hard to attach to any centre, and the presence of Armenian here in the initials supports Quaritch's assertion for the origin of these leaves. The leaves sold by us in 2015 came with early twentieth-century Norwegian provenance.

The human heads supporting columns and half-length figure of Christ surrounded by birds drinking from cups are also found in a Gospel book illuminated c. 1300-10 by Sargis at Siwnik (cf. *Treasures in Heaven: Armenian Illuminated Manuscripts*, 1994, no. 51). However, features such as the creature with a bird's head at the end of its tail and the drapery suggest an origin in the lands to the east of Armenia proper, in an as yet unstudied Christian community there.

£500-700



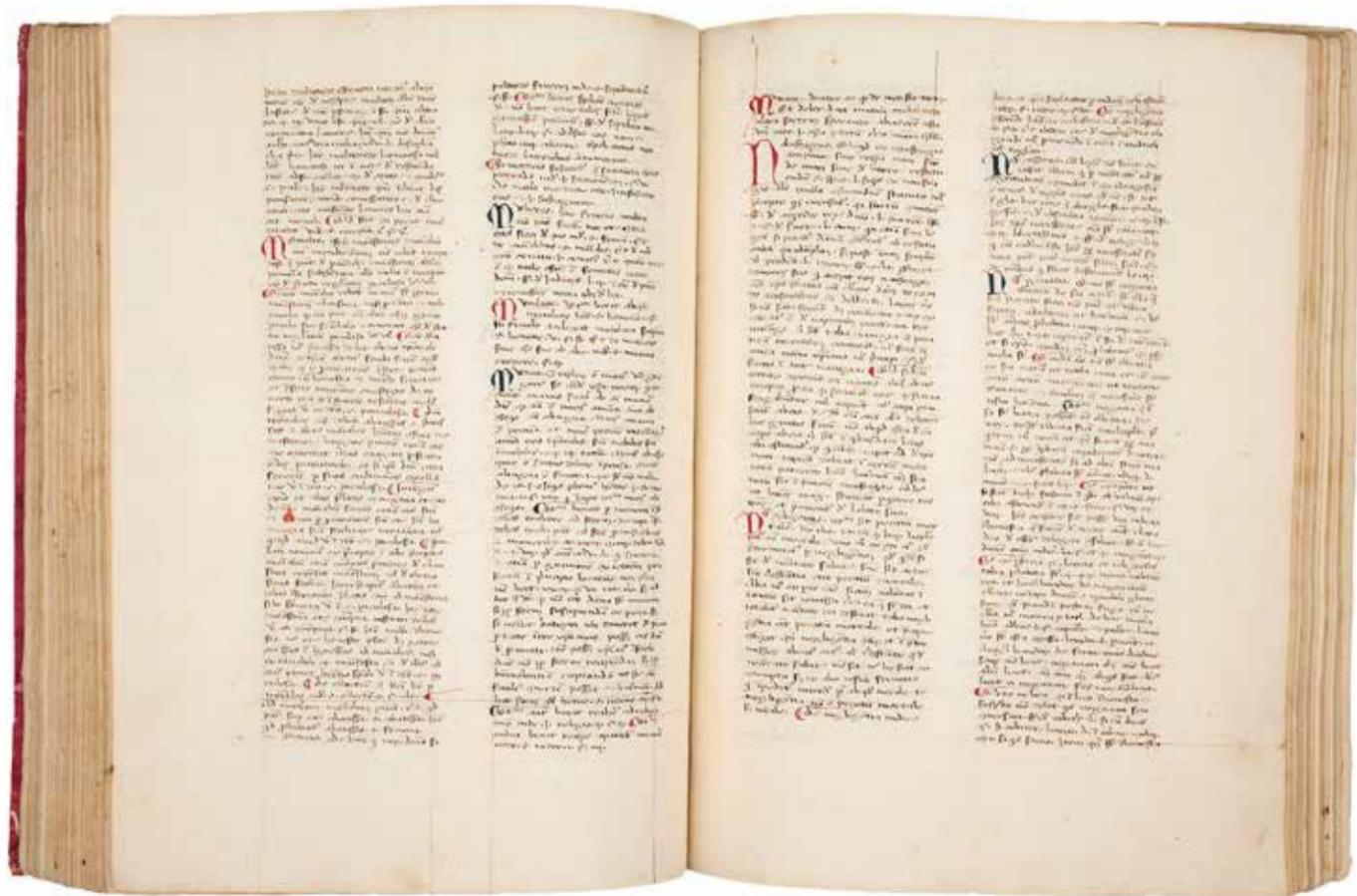
Lot 132

132 θ
Bartholomeus de Sancto Concordio, *Summa de casibus conscientiae*, in Latin, large and imposing manuscript on paper [Italy, fifteenth century]

155 leaves, wanting last but one gathering and a leaf from end of index, collation: i-xv10, xv15 (wanting last leaf with final entries from index following "uxor"), double column of c. 57 lines in 2 small Italian late gothic hands, the second notably influenced by secretarial forms, paragraph marks in red or blue, simple initials in red and blue mostly throughout, with some touched in contrasting colours, extensive glossing to first third of book, watermark of three hills 'Golgotha' surmounted by a cross (see below), spaces left for some initials, lower border of first leaf once cut away and skilfully replaced, a few spots and stains, but overall in excellent condition with wide and clean margins, 355 by 265mm.; contemporary binding of red leather (now faded to pink) over massive bevelled wooden boards (12mm. thick), simple ruling to leather with brass studs at corners and midpoints (5 still present), traces of central bosses (now wanting), similar studs securing remains of leather thong ties, traces of other clasps at head and foot of volume, leather scuffed and torn on boards, with spine exposed and front board once loose (now held in place by strips of blank parchment, now splitting in places), holes from a chain hasp at lower edge of back board, title "Pisanella" in late medieval hands at head of same



Lot 132



Lot 132

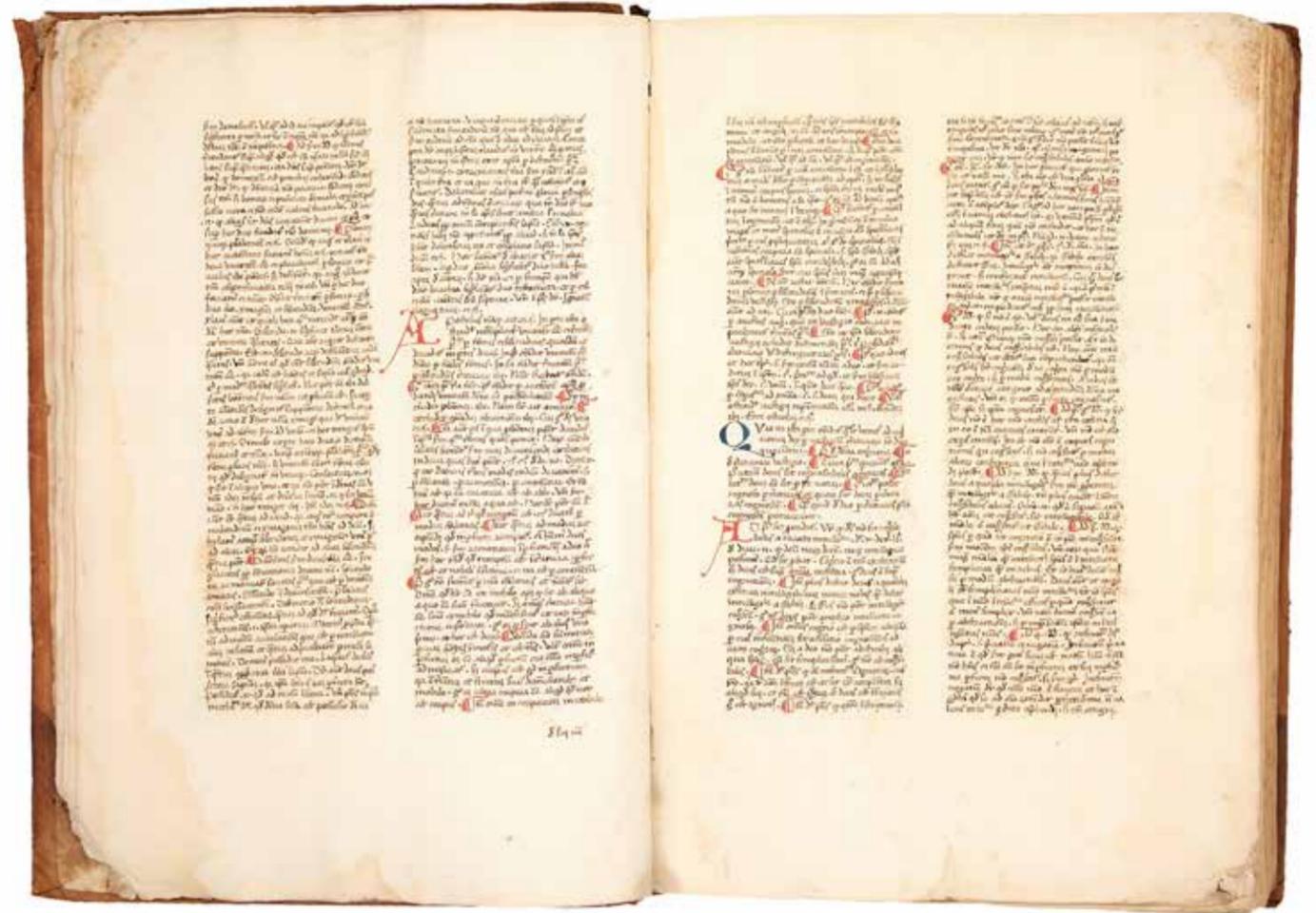
Provenance:

Written in Italy in the early fifteenth century, perhaps for use in a Dominican chained library. The watermark of Golgotha surmounted by a cross is in a form recorded in Italian examples by Briquet nos. 11672-11721, with these ranging across the second half of the fourteenth and first half of the fifteenth century, with a close example in no. 11687 (Padova, 1415). The first leaf has an apparent code at its head in a near-contemporary hand using Arabic numerals and other symbols (perhaps of planets), perhaps containing an ex libris.

Text:

Bartholomaeus de Sancto Concordio (1262-1347) was also known as Barthomeo Granchi and Bartolomeus Pisanus, hence the common medieval name of this text: *Summa Pisanella*. He entered the Dominican Order in 1277, studied at Bologna and Paris, and taught logic in Italian Dominican convents before returning to Pisa around 1335. He gained fame as a preacher, poet and teacher of canon and civil law. This is his *magnum opus*, a fundamentally important penitential work created for practical use by preachers, and surveying the whole subject of moral theology with detailed examples taken from canon law. It was written c. 1338, and is based in part on the *Summa confessorum* of another Dominican, Johannes of Freiburg (d. 1314). What Bartholomeus added was an alphabetical arrangement of the subject matter, setting aside the older and cumbersome thematic arrangement of the topics. It was enormously popular, and hundreds of manuscripts have been traced in European libraries by J. Dietterle (*Die Summae confessorum (sive de casibus conscientiae) von ihren Anfängen an bis Silvester Prierias', Zeitschrift für Kirckgeschichte*, 27, 1906, pp. 166-70), with that list revised by S. Kuttner (*A Catalogue of Canon and Roman Law Manuscripts in the Vatican Library*, 1986, II:25-31). De Ricci and Wilson (*Census of Medieval and Renaissance Manuscripts in the United States and Canada*, 1935-40), record only seven manuscripts in American collections, to which Faye and Bond (*Supplement*, 1962) add another two. To these should be added a copy in the Robbins Collection, University of California, Berkeley, MS 14. In the fourteenth century it was translated into Italian by Giovanni delle Celle (d. 1394; see Yale University, Beinecke Library, MS 759), and was among the first books printed in Germany, France, and Italy.

£20,000-30,000



Lot 133

1330

Thomas Aquinas' commentary on Peter Lombard, *Sentences*, in Latin, decorated manuscript on paper [Italy, dated 23 November 1479]

133 leaves (plus a single endleaf of perhaps seventeenth or eighteenth century at end), wanting two leaves at front (probably an endleaf and the opening of the prologue), else complete, collation: i8 (wanting first 2 leaves), ii-vi10, vii8, viii7 (last a cancelled blank, and the leaf before that with all but the initial 14 lines left blank, but text continuous with following page), ix10-xiv10 + a singleton to complete the index, catchwords, double column of 55 lines of a small late gothic bookhand with influence of secretarial letterforms, paragraph marks in red, small initials in red or blue with elongated strokes terminating in baubles, larger initials in same with blank paper patterns of lines and dots left within their bodies, "YHS" and some running titles in hairline penstrokes at head of leaves at end of book, leaves at each end of volume with old water damage causing losses there to edges and some staining (this affecting legibility only on current first leaf, and the last leaf repaired with more modern paper), small holes in first 2 leaves, slight stains to edges throughout, otherwise in clean and bright condition, 338 by 235mm.; seventeenth- or eighteenth-century reversed calf over pasteboards, scuffs and bumps and holes in leather on spine, but solid in binding

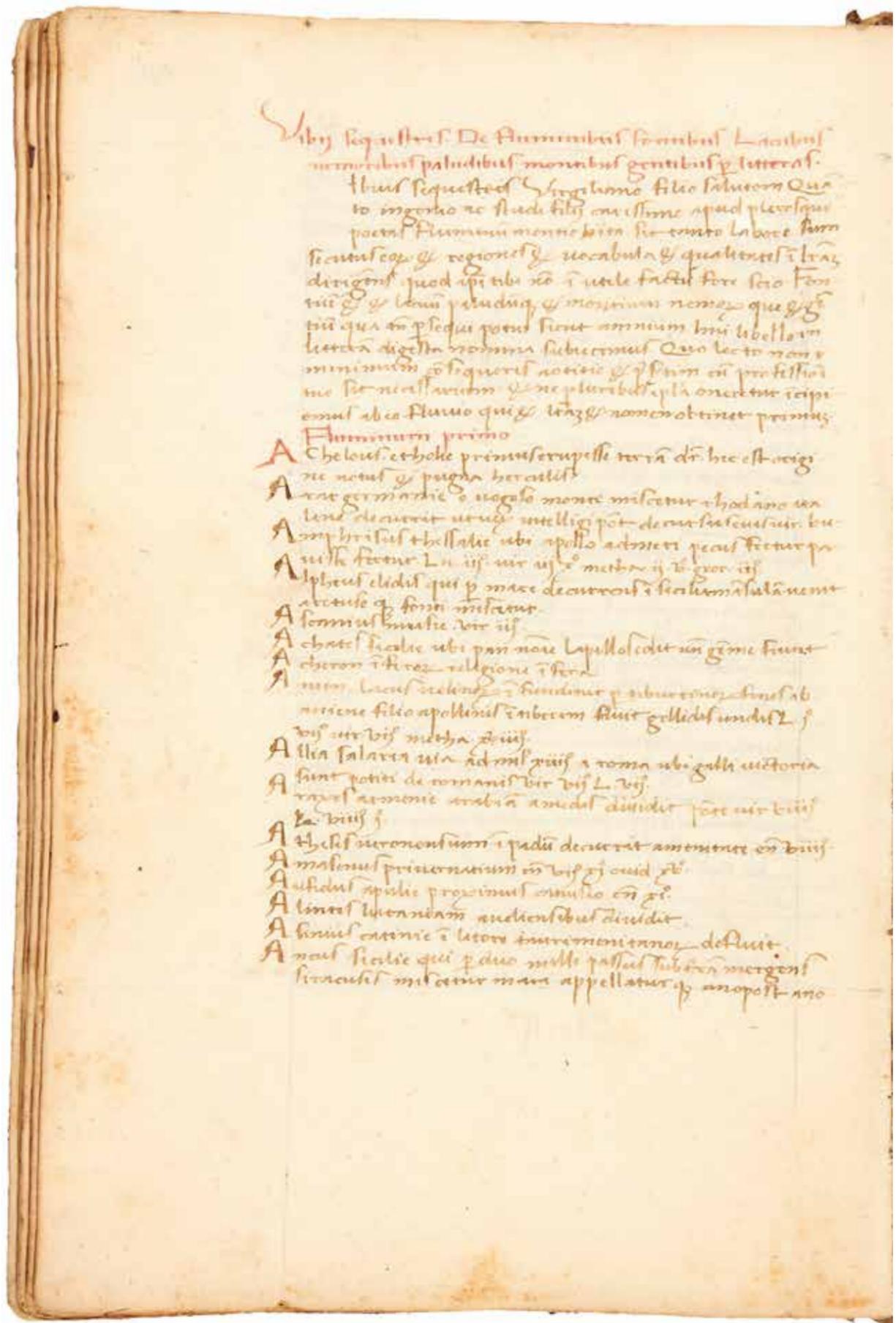
Provenance:

Written by a scribe who dates the book and names "Fratre Ludevico de ..." in the damaged and partly missing colophon on the last leaf, this perhaps his own name. That addition notes that the book originally belonged to a Dominican convent ("Iste liber est conventus sancte L... ordine predicatorum").

Text:

Peter Lombard wrote his *Sentences*, a comprehensive compilation and distillation of medieval theology in the late 1140s as a guide to the study of the Bible and the Church Fathers. It is one of the textual foundation stones of medieval Christianity and philosophical thought. In turn other commentaries were written on it, perhaps the greatest of these being the present work by the Dominican friar and Doctor of the Church, St. Thomas Aquinas (1225-74). He had spent his second and third years of his degree studies at Paris studying the text, and in the 1250s he turned to compose this monumental commentary and augmentation of it. It is widely regarded as his first great work.

£12,000-18,000



Lot 134



Lot 134

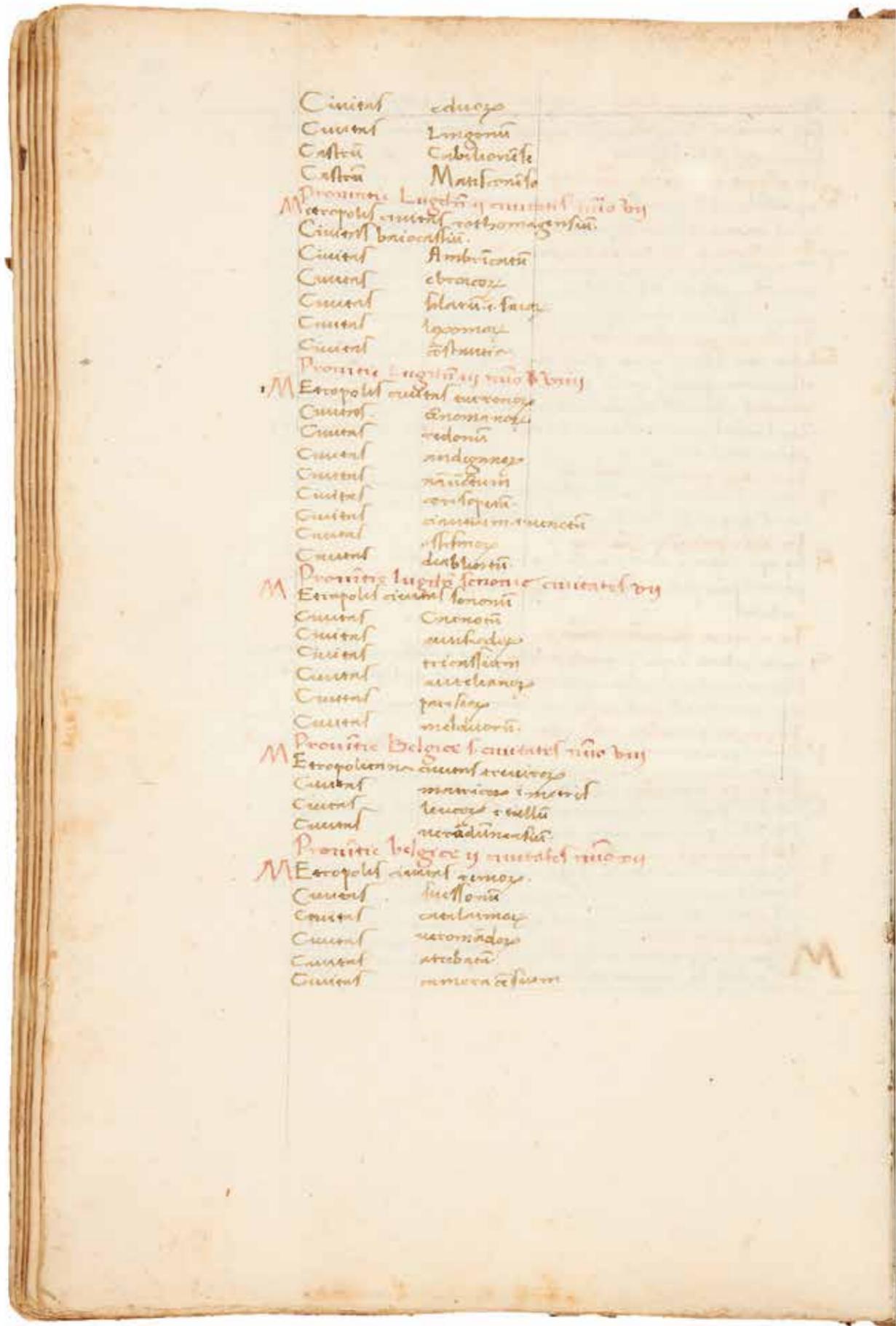
134 0

An important humanist geographical compendium with Vibius Sequester, De fluminibus, fontibus, lacubus, nemoribus, gentibus, quorum apud poetas mentio fit, and 'Lucius Fenestella', Opusculum fragmentum, with extracts from Guido of Pisa, Geographica and the Antonine Itinerary as well as other texts, in Latin, manuscript on paper [Italy (probably Lucca), second half of the fifteenth century (c. 1477)]

70 leaves, collation: i8 (including front pastedown, and 5 blank leaves at front of volume), ii-viii8, viii10 (including 8 blank leaves at end), ix4 (including back pastedown, this quire all blank leaves), catchwords, foliated in modern pencil from beginning of main texts (and followed here), complete, single column of 34 lines in a good semi-humanist hand, pale red rubrics, initials of lists in red and brown, spaces left for larger initials, watermarks of an ecclesiastic's hat and a dragon (see below), the front endleaves with entries in main hand of the opening 7 lines of Vibius Sequester's text facing 13 entries from the text on rivers (apparently the scribe began with these leaves then set them aside and started again, reusing them as endleaves), some spots and stains and discoloured areas at edges of leaves in places, small tears to edges of a few leaves, else excellent condition, 215 by 145mm.; contemporary yellow reversed calf over pasteboards, tooled with triple fillet, some holes and stains, remains of two thongs at vertical edge

Provenance:

Compiled and copied by a humanist scholar interested in geography, probably in Lucca around the year 1477. The first watermark here, that of an ecclesiastic's hat, has a wide usage throughout Italy in the second half of the fifteenth century and the opening of the sixteenth century. However, the second watermark of a roaring dragon with a bulging eye and straight tail is much rarer, and that here is identical to Briquet 2651, recorded in Lucca in 1477.



Civitas eduro
 Civitas Lingoni
 Castra Cabilonense
 Castra Martianense
 Provincia Lugdunensis
 Metropolis civitas rathomagensis
 Civitas briconensis
 Civitas Ambionensis
 Civitas eboracensis
 Civitas blavacensis
 Civitas bogonensis
 Civitas ostunensis
 Provincia Lugdunensis
 Metropolis civitas curionensis
 Civitas Annonensis
 Civitas redonensis
 Civitas andegavorum
 Civitas nantunensis
 Civitas verulanensis
 Civitas cironensis
 Civitas astunensis
 Civitas deblunensis
 Provincia Lugdunensis
 Metropolis civitas senonensis
 Civitas Carnonensis
 Civitas archidunensis
 Civitas vicinensis
 Civitas autelanensis
 Civitas parisiensis
 Civitas melunensis
 Provincia Belgica
 Metropolis civitas reuocensis
 Civitas namuensis
 Civitas leuocensis
 Civitas neradunensis
 Provincia Belgica
 Metropolis civitas nemorensis
 Civitas lucionensis
 Civitas aculunensis
 Civitas ueromandunensis
 Civitas atrebatensis
 Civitas munitonensis

Text:

The principal text here is the *De fluminibus, fontibus, lacubus, nemoribus, gentibus, quorum apud poetas mentio fit* of the fourth or fifth century AD. writer Vibius Sequester (here fols. 31r-36v). It is composed of some seven lengthy lists of geographical placenames (*flumina*, rivers; *fontes*, springs; *lacus*, lakes; *nemora*, forests; *paludes*, marshes; *montes*, mountains; and *gentes*, peoples) gleaned from Classical Roman poets, notably Vergil, Ovid and Lucan, as well as further geographic references taken from exegetical works on those verses. A number of these names do not occur in the known versions of the poets' works, and may indicate that Sequester had access to now-lost texts. It is recorded first in Vatican, Lat. 4929, a nearly square parchment codex of the middle of the ninth century, perhaps from Fleury and then in a house near Orléans in the later Middle Ages, that contains the earliest copies of several late Roman works (see C.W. Barlow in *Memoirs of the American Academy in Rome*, 15, 1938, pp. 87-124). The inclusion of eleventh-century additions made to that manuscript as part of the main text here demonstrates that the Vatican manuscript stands behind the present one. It was popular among humanists and approximately 50 manuscripts of the fifteenth century are known. That said, it is of extreme rarity on the market, with only a handful of copies appearing since records began, with the last at Sotheby's, 26 January 1959, lot 92 (again an Italian fifteenth-century copy on paper), which reappeared last in Christie's, 28 June 1961, lot 206.

The text that precedes this appears on first inspection to also be a Classical work, but is in fact the work of a humanist scholar who disseminated his work under the name of a Roman writer recorded by Pliny the Elder. The rubric here identifies it as a small work by "Fenestrelle", meaning Lucius Fenestrella (d. 19 or 36 AD.; fol. 1r-30r). It is in fact the work of a mysterious humanist author named Andrea Domenico Fiocchi (d. 1452, also 'Andreas Florentinum'), who here is noted as the author of the 4-line dedication of the work in this form to the mid-fifteenth-century Florentine cardinal, "Franciscus tituli S. Clementis". Fiocchi served as canon of San Lorenzo in Florence and was an associate of Pope Eugenius IV. The text opens "Ocioso pridem mihi ac monumenta ...", and is also recorded by O. Kristeller (*Iter Italicum I*, 1963, pp. 80, 91, 140 and 186), in four manuscripts in the Laurenziana in Florence (Rinuccini 19; Laur. Ashburnham MS. 897 [828]; Magliabechiano XXVIII 51; and 138 [M1 11]) all of the fifteenth century and with the same preface as here).

To this the main hand has added the *Notitia Galliarum*, a short text from c. 400 that lists all seventeen provinces of Roman Gaul, with their 115 *civitates*, seven *castra* and one *porta* (here fols. 36-39r; see J. Harries in *The Journal of Roman Studies*, 68, 1978, pp. 26-43). This includes at its head a short geographical glossary named *De Verbis Gallicis* or as here *De Urbibus Gallicis* (see A.H. Blom in *Études celtiques*, 37, 2011, pp. 159-81). The section of Isidore of Seville, *Etymologiae*, listing islands and mountains follows (fols. 39r-43v), and after this come extracts on Italy from the *Geographica* of Guido of Pisa (d. 1169; here fols. 44r-46v), itself an updated version of the eighth-century encyclopaedia of the so-called Anonymous of Ravenna. Only a handful of manuscripts of this text survive, with a twelfth-century copy once in the library of the grand Florentine humanist Coluccio Salutati (now British Library, Egerton MS. 818), Brussels, Bibliothèque royale mss. 3897-3919 of the same century, Florence, Riccardiana MS. 881 of the thirteenth century, and fifteenth-century copies in Rome, Biblioteca Vittorio Emanuele, Sessorianus 286 and Vatican, Lat. 11,564. One of those must stand behind this witness. No manuscript, or part of one, seems ever to have come to the market before.

An extract from the Antonine Itinerary completes the geographical compendium (fols. 46v-47r), again focussed on Rome (including a section on its libraries). The only non-geographical texts here are a list and discussion of Greek verse metres on fols. 47v-50v., and the addition of 17 lines from Cicero, *Rhetorica, Orator 1*, addressing Brutus, opening "Utrum difficilius aut maius ...", to the back endleaf.

£20,000-30,000

Lot 134



Lot 135

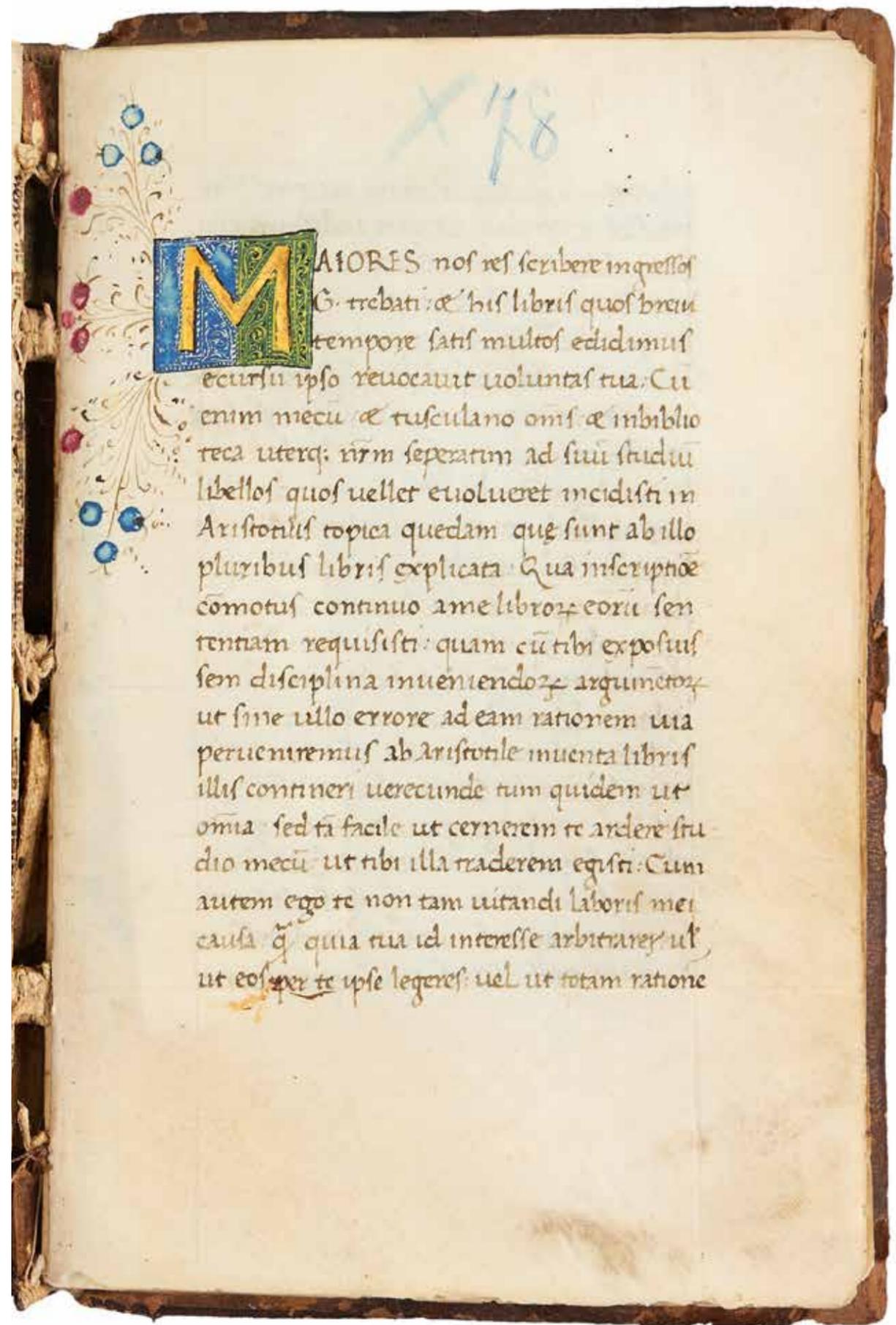
135 0
Cicero, *Topica*, in Latin, fine humanist manuscript on parchment [Italy (perhaps Florence), mid-fifteenth century]

25 leaves (plus endleaves and pastedowns formed from a single bifolium added at front and back, these recovered from a thirteenth-century manuscript of a text citing Augustine and numerous other authors), wanting a leaf from end with final 15-20 lines of text, else complete, collation: i2 (with finely painted initials, text continuous across this bifolium and to next gathering), ii8, iii8, iv7 (wants last leaf), catchwords, single column of 22 lines of a good and professional humanist minuscule, small capitals set in margins where they open new sections, two decorated initials in burnished gold on split green and blue grounds, heightened with white and yellow scrolling penwork, sprays of blue and burgundy flowers emerging from these in the border, spaces left for Greek words, blue pencil "X782" at head of frontispiece, small spots and stains, some offsetting of paint from initials to adjacent leaves, else excellent condition, 180 by 115mm.; contemporary binding of brown leather over thin wooden boards, tooled with ropework designs, flower heads and crosses, all laid out in concentric frames on boards, numerous holes and scuffs to edges, the binding skilfully restored, some splits at head and foot of spine and coming loose from front of bookblock, exposing thongs there, remains of metal clasp, overall solid in binding

Text:
The *Topica* was composed in 44 BC. by Cicero (106-43 BC.), in the last year of his life and reportedly from memory while he was sailing from Velia (in Salerno) to Regium (on the mainland side of the Strait of Messina). It was composed to fulfil an old promise to a friend as a commentary to Aristotle's work of the same name, using as an intermediary source either a commentary by Antiochus or now-lost works by Philo. It is a work on logic, specifically dialectic, the invention and discovery of arguments in which the propositions rest upon commonly held opinions. It found instant fame and was vigorously studied in Antiquity. It survived into the Middle Ages by the slimmest of threads, as the only part of the Carolingian 'Leiden corpus' of Cicero's philosophical works that was rejected and left out by all but one ninth-century copyist. Moreover, the sole copy that did include it (Leiden, Voss, Lat. F. 86) omitted sections, which were thankfully restored by the addition of further leaves later in the ninth century. Most Renaissance copies descend from a ninth-century witness (now Florence, Laurenziana MS. 257), which was used at Corbie in the eleventh century, immediately before being given to the cathedral library of Strasbourg. There it was discovered in 1417 by the grand manuscript-hunter, Poggio Braccolini, and taken to Italy where it passed into the library of the early humanist Niccolo Niccoli (for the stemma in full see M.D. Reeve in *Texts and Transmissions*, 1983, pp. 128-30, and G. Di Maria's edition of the text from 1994).

It is extremely rare to the market, with the vast Schoenberg database listing the last copy as that sold by Sotheby's, 11 December 1961, lot 190, reappearing in Alan Thomas' cat. 10 (1962), no. 3, 11 (1962), no. 4, and 13 (1964), no. 1.

£15,000-20,000



Lot 135

Legal compendium, including Castellanus de Bononia, *Arbor syllogistica*, the anonymous *Liber propositionum* and a commentary on Justinian's *Digestum novum*, in Latin, decorated manuscript on paper [Italy (most probably Bologna), closing years of the fourteenth century or the opening years of the fifteenth century]

162 leaves (plus a parchment endleaf at each end recovered from a twelfth-century Italian Breviary with remains of a large red foliate and geometric initial and 13 lines of text with Beneventan neumes, used upside down in current binding), complete, collation: i12, ii6, iii-v10, vi-viii2, viii-xi10, xiii8, xiv12, xv-xvi10, some catchwords and quire and leaf signatures, first text (fols. 1r-12v) with double column of 38 lines of a squat Italian late gothic bookhand showing strong influence of secretarial hands, simple red initials, second text (fols. 13r-152v) in single column of 47 lines in different hand, important sections of text underlined in red, some running titles in red, paragraph marks and initials in red or dark blue, larger initials with foliate penwork in contrasting colour, explicit on fol. 60v with penwork animal head in profile, one large initial 'R' enclosing coloured foliage, a long grass stem in centre of eighth gathering (most probably an informal medieval book mark plucked from some plant while reading volume outside in cloister), watermarks of crown and a hunting horn (see below), some water stains at edges and worm holes (more pronounced at ends, but not affecting legibility or appearance of this monastic manuscript), some small spots and stains, but overall clean and presentable condition, 313 by 215mm.; contemporary binding of heavy oak boards with red pigskin spine, remains of three clasps on lower board with corresponding marks from straps on upper board, wood cleaned and partly restored, some splits and wear to leather of spine, overall solid in binding

Provenance:

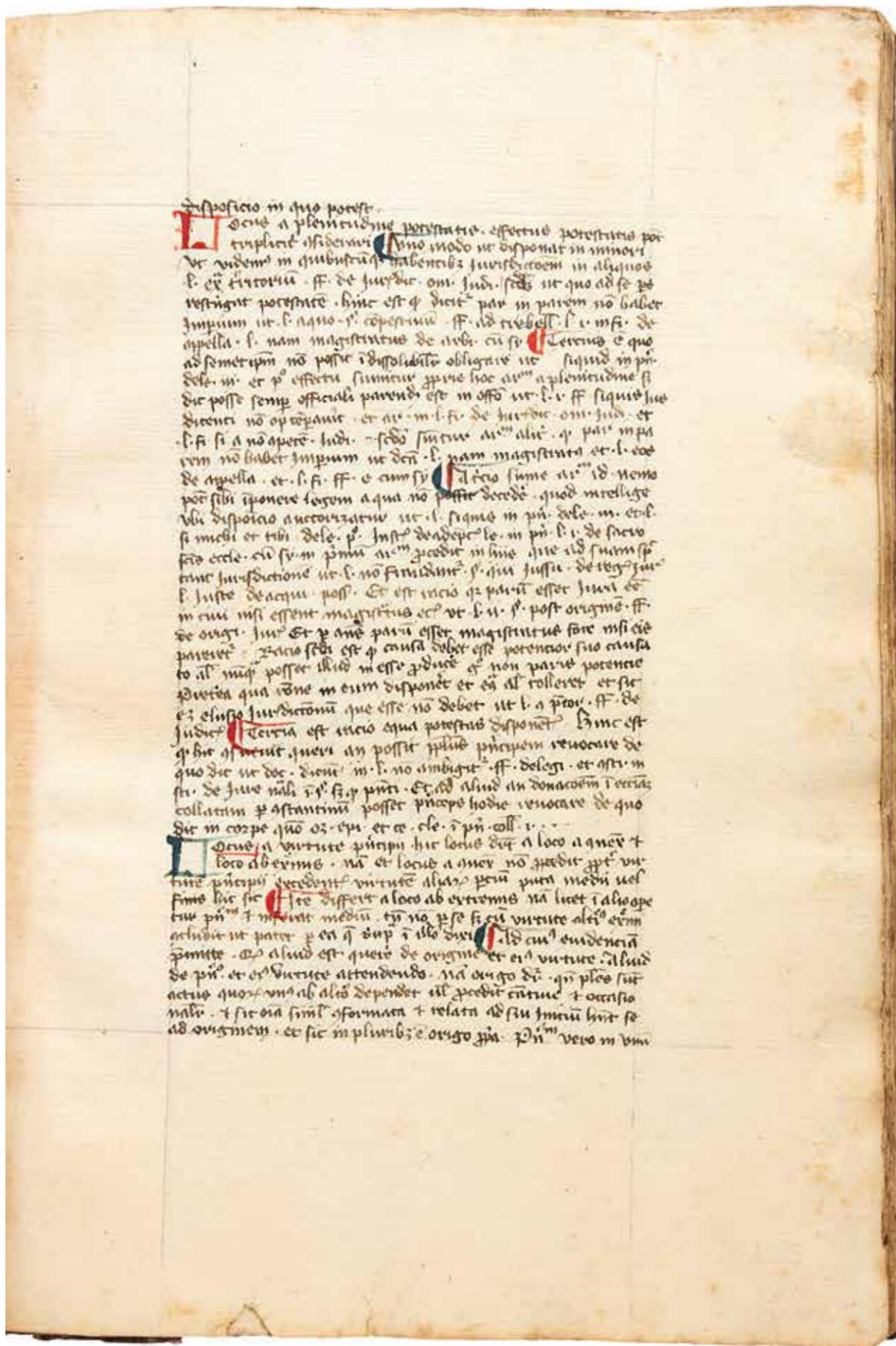
1. Most probably written in Bologna in the closing years of the fourteenth century or the opening years of the fifteenth century for use in either a monastic or university setting there: the watermarks here range in date from 1397 to 1403 and firmly focus on Bologna and its vicinity: I: Crown of type found in Briquet 4619 (Bologna, 1390-99), as well as Piccard 51099 (Ferrara, 1401), 51126 (Bologna, 1398), 51127 (Bologna, 1398), 51128 (Bologna, 1397), 51129 (Castelfranco, 1400), and 51131 (Castelfranco, 1400); II: Hunting Horn as in Piccard 119374 (Pavia, 1397), 119376 (Bologna, 1396), 119377 (Bologna, 1397), 119471 (Bologna, 1397), and 119498 (Bologna, 1403). The manuscript then evidently remained in Bologna through the next century, during which period it had inscriptions mentioning the city added to its last endleaves.

2. From the library of the noble Sales family in Château de Thorens (commune Thorens-Glières) in Savoy. The castle was confiscated by the duke of Savoy from the lords of Compey in 1476, passed to Marie de Luxembourg and in 1559 was sold to Lord François de Sales de Boisy, father of the saint, François de Sales (1567-1622; Jesuit, bishop of Geneva). The castle is still inhabited by the Roussy de Sales branch of the family, who recently sold the archives of their house to the French state and deaccessioned the few remaining manuscripts from their library at the same time (including this volume).

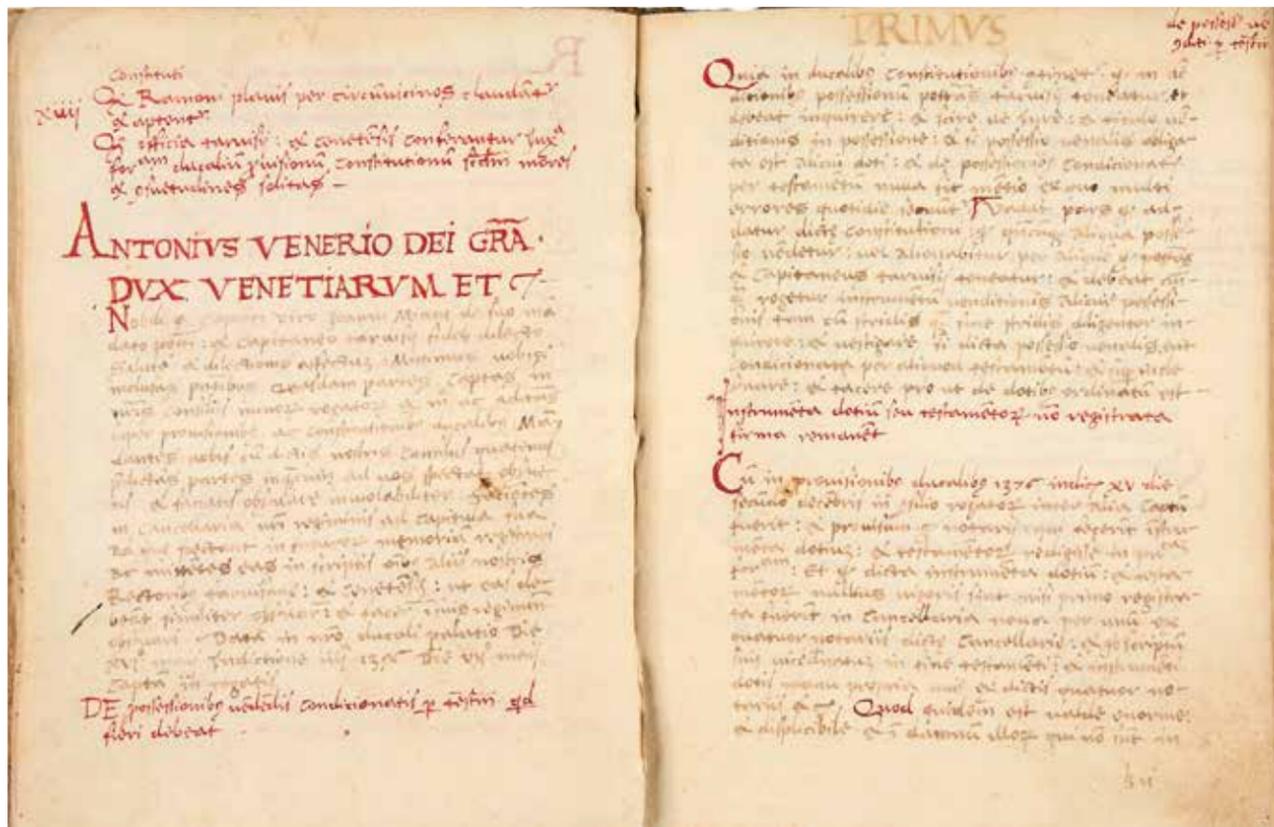
Text:

This is a large and weighty monastic legal sammelband, bringing together rare practical texts, of an apparent German origin. The codex opens with the *Arbor syllogistica*, which identifies its author as Castellanus, "son of Nicholas de Bonarellis of Bologna", noting his studies in Perugia in 1346 (fols. 1r-18v, opening "Quoniam affirmantis ut negantis aliquid fore iuridicum ..."). The text is also known as the *Modus arguendi in iure*, and is a treatise on syllogistic logic, dialectic, and rhetoric in legal arguments, a popular courtroom approach among fourteenth-century jurists. It is recorded elsewhere in at least five manuscripts, mostly from German libraries with one from Épinal near the French-German border (Seitenstetten, Benediktinerstift Cod. 35; Bonn, Universitäts- und Landesbibliothek MS S 794; Braunschweig, Stadtbibliothek MS 52; Épinal, Bibliothèque municipale MS 8 [108]; Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz MS lat. fol. 865, item no. 17). This is followed by the *Liber propositionum*, which offers an alphabetical commentary on the differences between the canons in the *Decretals* and those in the *Decretum* (fols. 19r-58v, opening "Quoniam omne artificium per exercitium recipit incrementum ..."). This text has been identified in only two other witnesses, again German in origin (Lüneburg, Ratsbücherei Cod. Theol. 2° 87; and Greifswald, Geistliches Ministerium [Dombibliothek St. Nikolai] MS 18.C.I). The volume closes with a discussion on the titles used in the *Digestum novum* (fols. 61r-148v with completion of text on 151r-152v), which is the most heavily annotated section of the volume. The author of this text cites legal authorities from the middle and second half of the fourteenth century, including Guillelmus de Cugno, Jacobus de Belvisio, Dinys de Mugello, Petrus de Bellapertica, Raynerius de Forlivio, Odo de Senonis, and a "Roffredus". This last text has not been identified by us elsewhere, and may be otherwise unrecorded.

£8,000-12,000



Lot 136



Lot 138

1380
A practical manual of the laws of the Venetian republic, in Latin, decorated manuscript on paper [Veneto (either Venice or Treviso), late fifteenth century or early sixteenth century]

84 leaves (plus 3 endleaves at front, and a single endleaf at back), complete, collation: i-x8, xi4 (these blank), xii4, catchwords and contemporary quire and leaf signatures, single column of approximately 30 lines in a semi-humanist hand, red rubrics and contents list, simple red initials (some in thin and crude red penwork), some running titles for a few leaves (now faded to fawn), first endleaf decorated with full page coat-of-arms between and beneath sets of initials 'JM' and within a wreath with coloured dots perhaps indicating gemstones, this page showing trimming of volume during last binding, small spots and stains, some text faded or washed out at edges, but overall in presentable and solid condition, 192 by 150mm.; sixteenth-century limp parchment binding with flap, reusing small scraps of an early printed religious work as binding material, this binding with some repairs to holes and splits, remains of two paper labels laid onto spine

Provenance:
Written for, and perhaps by, Jacobus Menutiis/Minutiis: his ex libris marks three times on the front endleaves and his arms and initials also there. The text is thoroughly that of the Veneto (see below) and Jacobus must have practised law in that region.

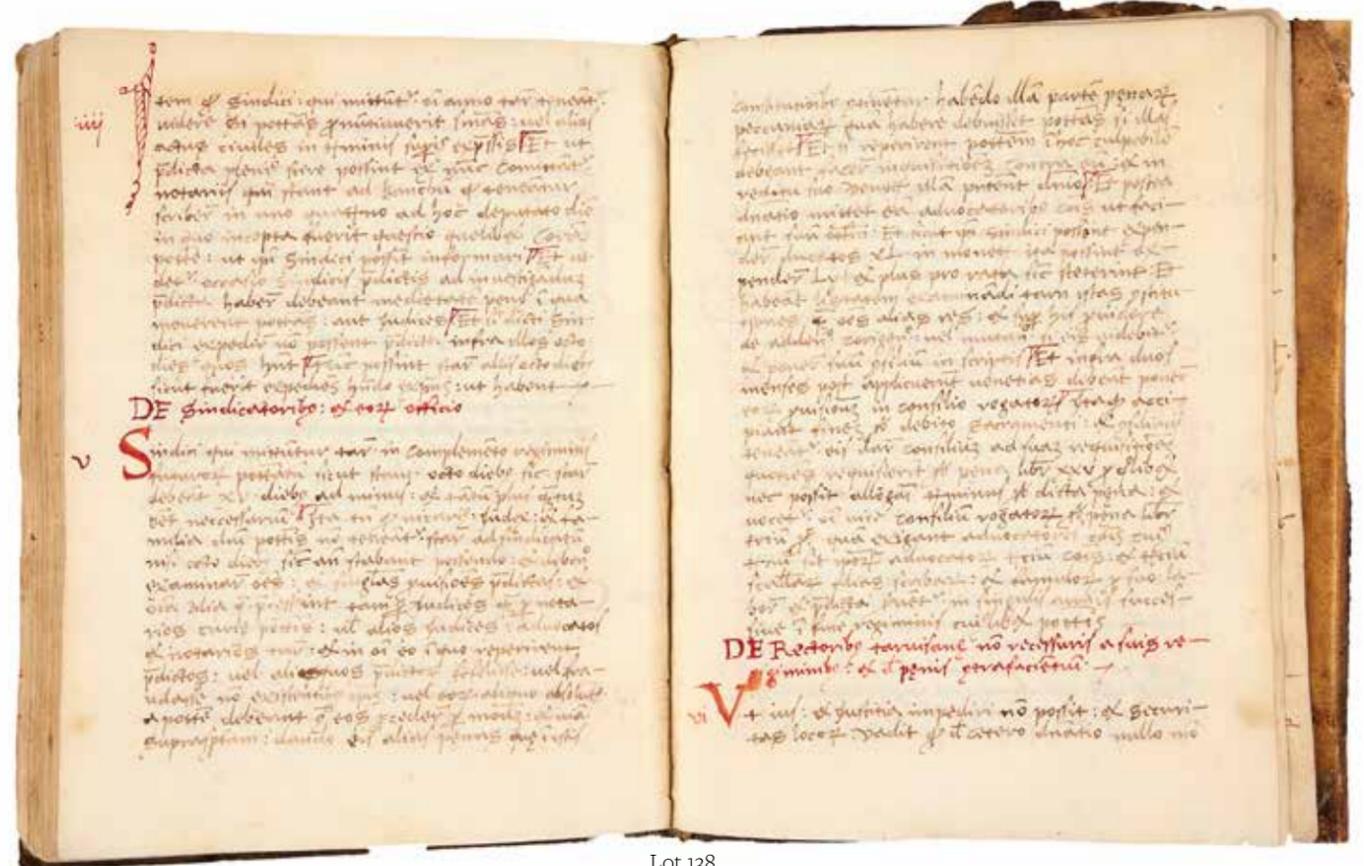
Text:
The origin of this book in the Veneto is beyond doubt. It opens with a copy of a document dated 1290 that addresses Christ, the Trinity, the Virgin and St. Mark (the patron of Venice), citing the Venetian doges and texts to do with instruments of their authority there, as well as the scholar Marcus Zeno "de venetii". Within the main text itself, it cites sample documents of Venetian origin, such as that issued by Antonius Venerius, the doge of Venice in 1382-1400. However, there are also legal cases and explanations here that mention Treviso, a town a few miles to the north east of Venice and also under the rule of the doges, and the book may well come from there.

The main text here is a lengthy legal textbook (fols. 1r-76v), arranged in ten chapters, which gives a thorough grounding in the civil law of the Venetian Republic, including sections on notaries (public and those of the chancellor), an array of types of wills, sample legal cases and pleas, sentences for these, fugitives, petitions, pledges for debts, violent criminal cases such as injury that results in bloodshed and homicide, as well as many others. We have not been able to trace another copy. After a single blank gathering, the main hand then added an alphabetised index of solutions to legal problems covered in the text, this named the *Ordo solutionis* and ascribed to the city of Treviso.

£6,000-8,000



Lot 138





Lot 139



Lot 139

139 0

Book of Hours, Use of Paris, illuminated in part at least by Jean Pichore, in Latin, manuscript on parchment [Northern France (Paris), c. 1500]

211 leaves (plus 3 modern paper and 3 original parchment endleaves at front, and one original endleaf followed by 3 modern paper at end; the first and last parchment leaves former pastedowns), wanting perhaps 6 single leaves (following fols. 12, 69, 93, 102, 110, and 116, probably all with miniatures), with other miniatures once removed and then skilfully reinserted into volume with newer parchment surrounds, as well as a text bifolium after fol. 192), single column of 15 lines of a professional late gothic bookhand, ruled in pale red ink, capitals touched in yellow, rubrics and major feasts in the calendar in pale red, Calendar opening with blue initials heightened with white penwork on burnished gold grounds, one- and 2-line initials throughout in same (the larger enclosing small sprigs of coloured foliage), with line-fillers to match, larger initials in same but enclosing sprays of coloured foliage, three pages with full decorated borders (fols. 13v, 40r & 67v; that on 40r with blue and burgundy grounds supporting gilt-edge foliage alongside panels of three grey scallop shells heightened with liquid gold and white brushstrokes), ten large arch-topped miniatures, each above four lines of text and surrounded by a full border of acanthus leaves and other foliage, these set on plain parchment, liquid gold, or both divided into geometric shapes, skilfully repaired tear to fol. 82, some thumbing and small scratches in places to miniatures with some small flaking to paint in those places, as well as a few small spots and stains, overall in good and presentable condition, 170 by 115mm.; nineteenth-century French citron morocco, gilt tooled with framework of fleur-de-lis and other foliate decoration surrounding a large central monogram (perhaps "WHCT" overlaid), metal bosses at each corner, the spine with two red morocco title-pieces lettered in gilt capitals "Heures / latines" "XV^e siècle" between three compartments of gilt fleurs-de-lis, green watered silk doublures, gilt turn-ins, gilt edges to leaves, slight bumps and scuffs at edges

Provenance:

1. Almost certainly written and illuminated in Paris in the workshop of Jean Pichore, c. 1500, probably for a female patron. The Use of the Offices of the Virgin and of the Dead, identify it as a Parisian production, while the *Obsecro te* prayer uses feminine forms on fol. 24v. In the hands of the De La Grange family within decades of being produced and probably originally produced for a member of this family. Here numerous family records have been added in sixteenth-century hands to the original opening endleaves, the first leaf of the Calendar, and the last endleaf, recording baptisms, marriages and burials at the "eglise de Notre Dame de Semur" (Semur-en-Auxois, some 40 miles north-west of Dijon) in 1570-1606. These are signed "De la grange" or in the Latin form "Grangianus".

2. Still in ownership in Dijon in 1740, when it was inscribed on a front endleaf with a note that it was already lacking some leaves: "MSS du 15^e siecle. / il manque quelques vignettes. / il appartienne aux lagranges de Seurres en 1740 / au Sureffayre[?] libraire de Dijon en 1740". Seurre is some 25 miles south of Dijon.

3. Bound in the nineteenth-century for a French bibliophile, whose complex monogram appears here just as on Folger Library, STC 12721, copy 3 (*The vnion of the two noble and illustre famelies of Lancastre [and] Yorke ...*, 1548), and STC 23956 (Wynkyn de Worde, *A ful deuot and gostely treatyse of the Imytacion and folowynge the blessed lyfe of our sauour Cryste*, c. 1519).

4. In the English trade by the end of the nineteenth century, with purchase information inscribed on front paper endleaf: "Nov. 1890. from W^m George's Sons, Park S^t, Bristol, £12-12/-".

5. Henry Hucks Gibbs (1819-1907), 1st Lord Aldenham (from 1896), and governor of the Bank of England: his ownership noted by Ferrini.

6. Bruce P. Ferrini, *Important Western Medieval Illuminated Manuscripts and Illuminated Leaves*, cat. 1, 1987, no. 68.

7. Christie's, 4 June 2008, lot 58, realising £22,500.

Text:

The volume comprises: Calendar, in French (fols.1r); Gospel extracts, with John beginning imperfectly (fols. 13r); the *Obsecro te* with feminine forms ("michi famula tua .N.", fol.24v) and the *O intemerata* using masculine forms ("michi miserrimo peccatori", fol.29r); two mass prayers, with rubrics in French, to be said before and after receiving communion: "Domine non sum dignus ..." and "Vera preceptio corporis et sanguinis tui ..." (fol. 32r); the Mass of the Virgin (fol. 33r); two rhyming prayers in French verse (fol. 39v); the Hours of the Virgin, with each hour after Matins, except Prime, beginning imperfectly (fol. 41r); Hours of the Cross, with Matins opening imperfectly (fol. 117r); Hours of the Holy Spirit (fol. 125v); the Seven Penitential Psalms (fol. 149r), followed by a Litany; the Office of the Dead (fol. 156r).

Illumination:

Jean Pichore (*fl.* in Paris, c. 1490-1521) is documented as having worked on two manuscripts, the first volume of Augustine's *De civitate dei* of c. 1501/03 (Paris, BnF., ms. lat. 2070) and the *Chants royaux* for Louise of Savoy of 1517 (Paris, BnF., ms. fr. 145; see especially F. Avril and N. Reynaud, *Les manuscrits à peintures en France 1440-1520*, 1993, pp. 282-85, and C. Zöhl, *Jean Pichore: Buchmaler, Graphiker und Verleger in Paris um 1500*, 2004). He seems to have managed a large family enterprise in Paris that was responsible for the illumination of a great number of classical, secular, and theological texts, notably for Cardinal Georges d'Amboise (1460-1510), archbishop of Rouen. Even following the removal of some six miniatures here, this is a fine example of the output of his workshop, with its distinctive style and craftsmanship, and some miniatures so refined they must be in his hand (see that of Mark on fol. 19r, in particular). The painting here shows the characteristic delicately finished faces, with small brushes of pink on cheeks, and with careful shading and fine penwork used to delineate facial features.

The subjects of the large miniatures are: (1.) fol. 14v: Luke sitting writing his Gospel at a table; (2) fol. 16v: Matthew sitting at a writing-desk, one hand on an open book, the other placed on a book held by an angel standing before him; (3) fol. 19r: St Mark seated writing at a sloped lectern; (4) fol. 21v: the Pietà at the foot of the Cross, from which the Instruments of the Passion hang; (5) fol. 27r: the Virgin and Child enthroned, flanked by music-making angels; (6) fol. 41r: the Annunciation; (6) fol. 82r: the Nativity; (7) fol. 125v: Pentecost; (8) fol. 134r: David in Penitence in the wilderness, crowned and with his harp nearby; (9) fol. 156r: Job sitting on the Dunghill in front of a church, visited by his friends.

£20,000-30,000



Lot 139



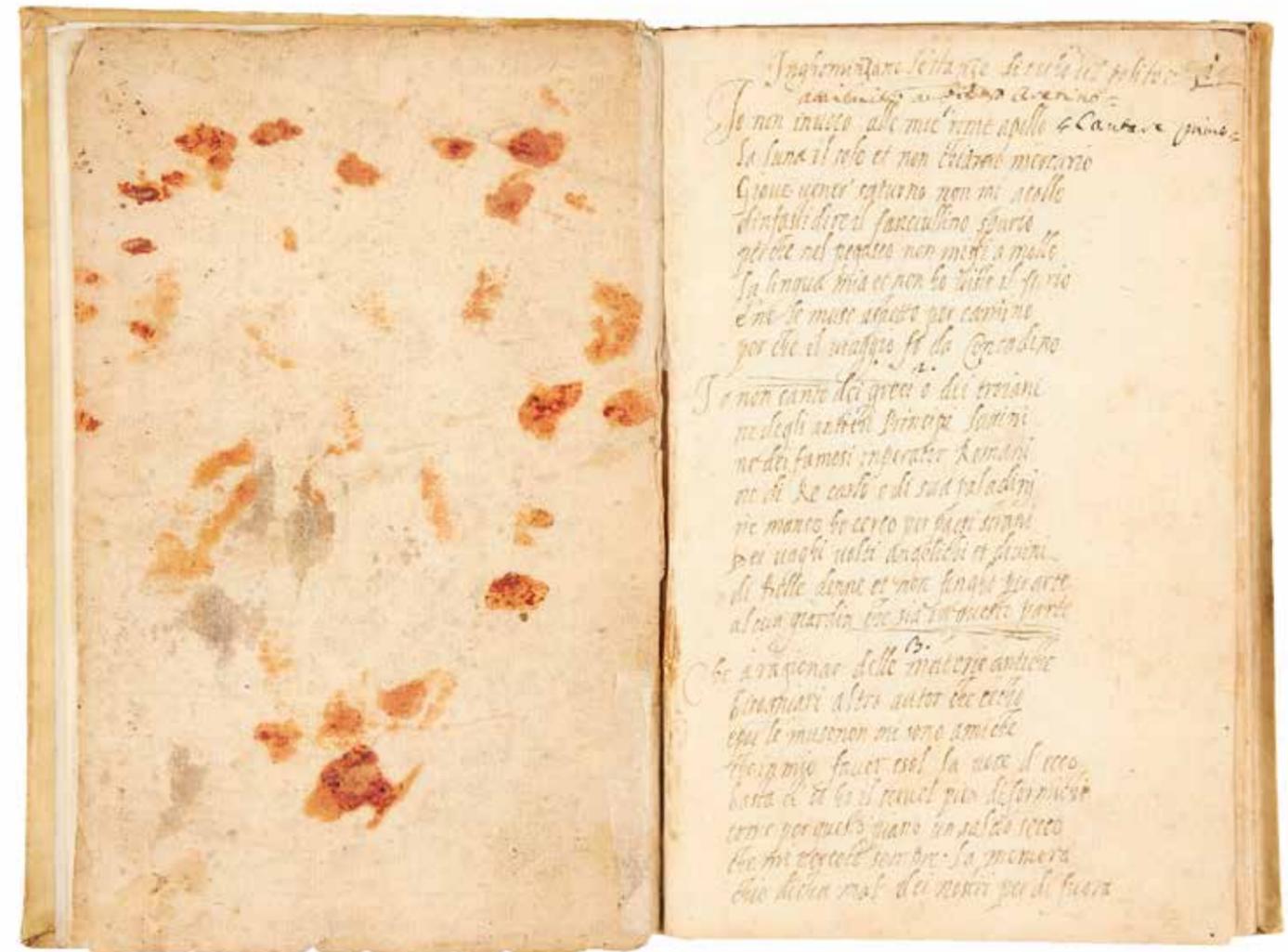
Lot 140

140 θ
Cycle of drawings for the legend of St. Placidus, pen and wash on paper [southern Germany (probably Colmar), late seventeenth century]

22 leaves (plus single endleaves at front and back), collation: i11 (wanting first leaf: a blank cancel, and including some singletons), ii12, each leaf with a scene from the life of the saint drawn on the recto, within penwork frames and with monogram in corner (probably J.H. or I.H. intersected), numbered at head of scene in contemporary hand, some spots and discolouration from old water damage, edges of leaves bumped, but overall in fair and presentable condition, 205 by 160mm.; bound in a cutting from a German parchment document of the late sixteenth century issued by Ulrich Wurmlin, recorded elsewhere as an inhabitant of Colmar, in fitted leather-covered case

St. Placidus was the favourite pupil of St. Benedict, who stayed with him at Montecassino, before his martyrdom in Messina, Sicily at the hand of Saracens. These drawings appear not to be recorded anywhere, and may well have been prepared for a series of engravings that never came to fruition.

£6,000-8,000



Lot 141

141 θ
Collection of Italian verse, including a sonnet of Petrarch and erotic and scandalous poetry attributed in the sixteenth century to Pietro Aretino, manuscript on paper [Italy, late sixteenth century]

40 leaves (plus a modern endleaf at each end and an original endleaf at front), complete, catchwords, contemporary pagination, verse in a rounded Italian italic hand, capitals often set off in margin, some of these touched in red, last leaves reattached to volume with paper guards, some spots and stains, overall good condition, 200 by 135mm.; nineteenth-century white parchment over pasteboards, boards slightly bowed

Provenance:

1. Written in the late sixteenth century for, and perhaps by, one Aegidius, who signs the first leaf and records the attribution of the verse to Aretino.

2. A. Cafarelli: his early twentieth-century red oval bookplate on front pastedown. Perhaps passing from him to the Milan bookseller *Il Polifilo* (founded 1941): their sticker below bookplate.

Text:

This volume opens with a lengthy bawdy verse attributed to the notoriously profane poet Pietro Aretino (1492-1556; here p. 1 onwards), who counted two Popes, an emperor, the king of France, a Medici and a Gonzaga among his regular patrons, was equally famous for his wit and malice, and in later life used his own homosexuality to blackmail those who sought his advice or protection. Much of the rest of the volume continues with an erotic theme (see p. 39 and the discussion of "buffetti peni" on p. 42). It ends with Petrarch's sonnet 230, here opening "Rotta e salta colonna il verde lauro ...".

£4,000-6,000



Lot 142

142 0
 Guido Bentivoglio, *Relazione della fuga di francia d'Henrico di Borbone Prencipe di Conde Primo Prencipe del sangue Regio di Francia e di quello che ne segui sino al suo ritorno a Parigi*, in Italian, manuscript on paper [Italy, seventeenth century]

107 leaves (plus single endleaves at front and back), complete, single column of approximately 17 lines of an italic hand, titles in same, last 12 leaves with 25 lines in another hand, these leaves suffering a little from ink burn, otherwise small spots and stains, else good condition, 275 by 200mm.; in 'Middle Hill' marbled boards with dark leather spine and corners, some scuffs and splitting of leather, but solid in binding

Provenance:

1. Frederick North (1766-1827), 5th Earl Guilford, politician, British governor of Ceylon, traveller and formidable book collector, often purchasing entire libraries of ecclesiastical institutions in Italy and Greece with the aim of forming a university on Corfu: his armorial printed bookplate on pastedown. However, problems with his will forced the sale of the library by auction at Evans of 93 Pall Mall in 1828-1835, including this volume as part of lot 399 there.
2. Sir Thomas Phillipps (1792-1872), the greatest manuscript collector to have ever lived; this his MS. 5677: with his pencil and pen inscriptions of this number on front pastedown. Offered in his sale in Sotheby's, 10 June 1896, lot 542, but unsold, and with the Robinson's stock no. 'A-2675' subsequently added to front pastedown; offered again in Sotheby's, 29 October 1962, lot 167, and sold to S.W. Edwards, his cat. 105 (1963), no. 7.
3. E.H. Dobrée, of Adney Hall, Teddington: his twentieth-century bookplate on front endleaf.
4. Harry and Virginia Walton; their sale in our rooms, 9 July 2009, lot 19.

Text:

Guido Bentivoglio was born in Ferrara in 1579, and studied in Padova, where he met Galileo. He travelled to Rome and established himself as a churchman, diplomat and historian, serving in high rank as nuncio to Flanders and France in 1607-1615 and being elevated to the cardinalate in 1627. His works are important eyewitness accounts to early seventeenth-century history, and this one in particular seeks to explain the fractious relationship between the increasingly powerful French aristocracy and the demanding absolutist ruler, Henry IV of France.

£800-1,200



Lot 143

143 0
 Manuscritto delle Famiglie Romane Nobili originale del signor Teodoro Amayden Fiamingo da Bolduc, in Italian, manuscript on paper [Italy (Rome), eighteenth century (soon after 1734)]

396 leaves (including 4 unnumbered at front with indices, and a further foliated 392 leaves), complete, single column of approximately 23 lines in an Italian italic hand, titles in calligraphic version of same, some small spots and stains, else excellent condition, 255 by 185mm.; bound in Middle Hill bounds for Sir Thomas Phillipps, with marbled endleaves, red speckled fore-edges and spine and edges gilt tooled with floral designs, some scuffs to extremities, else solid in binding

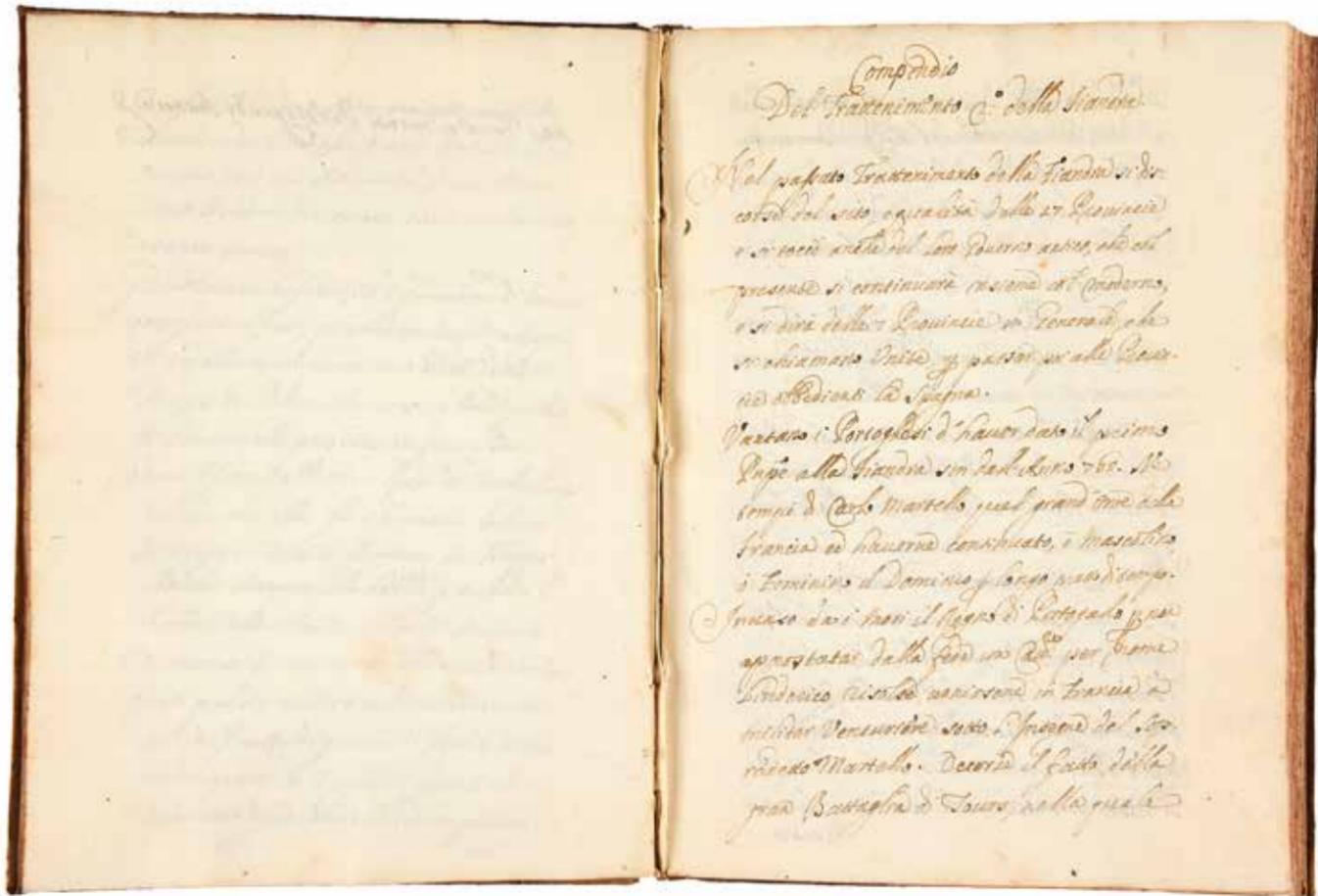
Provenance:

1. Frederick North (1766-1827), 5th Earl Guilford (see previous lot). Sold by Evans of 93 Pall Mall in 1828-1835, including this volume as part of lot 205 there (this lot no. on a small circular label on spine).
2. Sir Thomas Phillipps (1792-1872; see previous lot): his MS. 5379 with his printed label on spine with that number, superseding an earlier collection label there of '211', and his hand adding "5379Ph" twice in pencil on endleaves. Acquired in the Guilford sale along with 1300 other Italian manuscripts from that collection, and later passing to the Robinson brothers of 16-17 Pall Mall (with their short description of the volume on thin blue paper included, with their stock no. 'A-2991'). Sold in the Phillipps' sale 4 July 1972, lot 1822.
3. Harry and Virginia Walton; their sale in our rooms, 9 July 2009, lot 8.

Text:

Teodoro Ameyden (also Theodor van Meyden) was born in the Spanish Brabant in 1586 into a Catholic family. By 1600 he had travelled to Rome where he studied in the Collegio Romano, becoming an author of poetry and history as well as serving as Apostolic Datary and representative of the Spanish king at the papal curia. He died there in 1656. The opening of this volume identifies its source as a manuscript, apparently written by the author in 1734, in the "Biblioteca Cassanatense sotto il n° 283" (ie. the library of Cardinal Girolamo Casanate, d. 1700, in Rome; and in fact still there as their MS. 1335 [old signature 283, as copied over into the present manuscript]).

£700-900



Lot 144

144 0
Lorenzo Zanardi, *Compendio del Tratterimento della Fiandra*, in Italian, manuscript on paper [Italy, early eighteenth century]

101 leaves (plus an endleaf at front and back), textually complete, wanting only cancelled blanks at end of some sections, single column of 20 lines in an italic hand, titles in same, small spots and scuffs, else good condition, 200 by 145mm.; contemporary limp parchment binding with yapp edges, gilt and coloured doublures and red speckled fore-edges

Provenance:

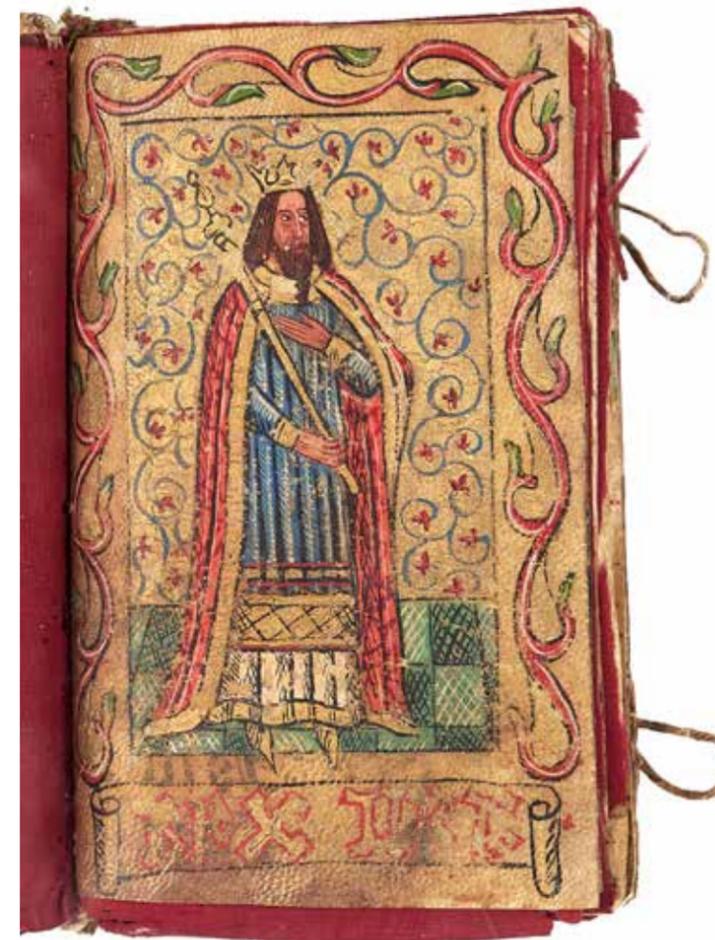
1. Walter Sneyd (1752-1859), of Keele Hall, Staffordshire, MP. and book collector (see S. de Ricci, *English Collectors of Books and Manuscripts*, 1930, pp. 136-7): his circular bookplate on pastedown; his large library was sold at Sotheby's, 16 December 1903, the present manuscript as lot 292.

2. Sold in our rooms, 14-15 December 2011, lot 62.

Text:

A collection of twelve Italian tracts on the history and geography of Flanders as well as Holland and Frisia including Utrecht (with entries town by town), the state of heresy (ie. Protestantism) there, contemporary politics of the region and the elite families of Flanders, by Lorenzo Zanardi, an officer in the Flemish forces (see J.J. Poelhekke, *Twee Bolognese manuscript-tractaten over de Nederlande*, 1965, describing the copy in the Archiginnasio Library, Bologna). The rule of the Catholic Spanish Hapsburgs over the southern Netherlands in the so-called long seventeenth century (1598-1713), made the region a key player for the Italian elites in Protestant northern Europe, leading to great demand for lengthy and comprehensive studies such as this one. The present text refers in the second tract to Charles II of Spain (d. 1700) as presently ruling, and so the work most probably dates to the very early eighteenth century

£600-800



Lot 145

145 0
Collection of Biblical readings, in Latin, modern illuminated manuscript on parchment attempting to emulate a late medieval manuscript [probably Britain or Europe, most probably late nineteenth century]

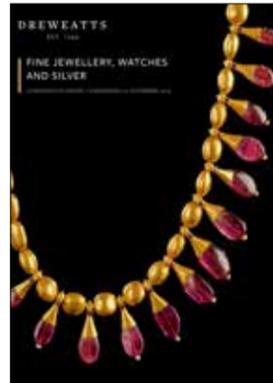
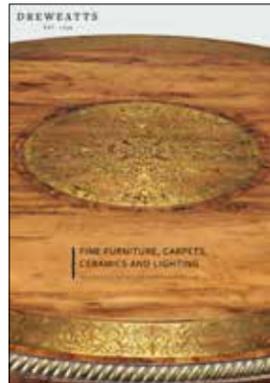
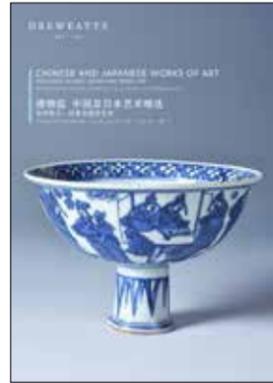
20 leaves, a single gathering, many leaves with ascending numbers in modern pencil on their versos often in centre of text, each leaf with a miniature on the recto showing scenes of courtly life with knights fighting and on horseback, kings in judgement, monks reading and martyrs being burnt at the stake, before scenes from an apparent saint's life with a young man pointing to a star, being executed while at prayer and lying in state, ending with scenes of hanging, a man in chains and a headless kneeling corpse with his executioner showing his head to two nobles, full border of coloured and gilt foliage on crystalline gilt grounds, text in red and black in 11 lines of script imitating a late medieval bookhand, numerous errors showing the copyist's inability to follow medieval abbreviations and text often breaking off at end of verso of each leaf, text block framed in orange, first leaf with full-page miniature of bearded king, each miniature with sheet of red satin tipped in as guard, cockled and with some leaves varnished and on less than best quality parchment, overall fair condition, 140 by 85mm.; bound in parchment over pasteboards with two knotted tags, spine covered with pasted on strip of parchment

Provenance:

1. Most probably produced as a forgery for sale to a manuscript collector in the last decades of the nineteenth century. Some bungled abbreviations and characters show that the forger was inexperienced with medieval writing, but seems to have selected an actual medieval book or images of it for his template. The volume first appears in the hands of Alfred Trapnell (1838-1917) of Bournemouth, England: with his detailed printed paper bookplate with scene of late medieval reader, above his burgundy circular leather label with gilt edge and number "2165" in gilt. He was a sea captain and industrial metal producer who used his travels and wealth to assemble collections of artefacts such as porcelain, before selling them in large single-category sales in London to great financial success. The Times reported on 17 March 1914, that he had "probably formed and sold more collections than any other man now living". His collection of illuminated manuscripts was sold at Sotheby's, 6 April, 1910, doubtless including this lot.

2. Captain Thore Virgin (1886-1957) of Qvarnfors, Sweden; his gilt and blue bookplate dated '1911'. From his heirs to the current owner.

£400-600



Dreweatts offers a diverse and exciting calendar of specialist auctions as well as single owner collection and house sales, holding approximately fifty auctions a year.

To ensure you never miss out on one of our auctions, subscribe to receive full-colour catalogues for your chosen areas of interest. For further details or to request a bespoke subscription, please contact us at: +44 (0) 1635 553 553 | contact@dreweatts.com

Please see Conditions of Business and Conditions of Sale on the following pages.

Bloomsbury Auctions is a trading name of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: Donnington Priory, Newbury, Berkshire RG14 2JE.

Important Notices for Buyers of Books, Manuscripts and Miniatures

BUYING AT BLOOMSBURY AUCTIONS

There are several ways you can bid at a Bloomsbury Auctions auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A BLOOMSBURY AUCTIONS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.bloomsburyauctions.com.

BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

COLLATION OF BOOKS

If, on collation, any NAMED items in this catalogue prove defective, in text or illustration, the purchaser may reject the lot provided he returns it within fourteen days stating the defect in writing. This however will not apply in the case of un-named items, periodicals, autograph letters, manuscripts, music, maps, atlases, prints or drawings, nor in respect of damage to bindings, stains, foxing, marginal wormholes or other defects not affecting the completeness of the text, nor in respect of lack of list of plates, inserted advertisements, cancels or subsequently published volumes, supplements, appendices or plates or error in the enumerating of the plates, nor in respect of defects mentioned in the catalogue or announced at the time of sale.

EXPORT LICENCES

A licence from the Export Licensing Unit may be required before manuscripts, miniatures and printed books with significant manuscript additions may be exported from the United Kingdom. Bloomsbury Auctions are more than happy to arrange this, free of charge. Depending on the import status of the item, these generally take between 5 – 28 working days to obtain. For items that require such licences, we are also happy to arrange in-house shipping. For export licences and in-house shipping, please contact the department directly.

Roxana Kashani
Tel: 44 (0) 20 7839 8880
E-mail: rkashani@bloomsburyauctions.com

COMMISSION BIDS

Bloomsbury Auctions will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.bloomsburyauctions.com.

Bloomsbury Auctions will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Bloomsbury Auctions may prefer the first bid received.

Bloomsbury Auctions does not accept liability for failing to execute commission bids, or for any errors or omissions.

CONDITION

Bidders must satisfy themselves as to the condition of each lot. Inspection of lots is strongly recommended. Condition reports are available on request - see the Conditions of Business at the back of the printed catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.bloomsburyauctions.com. Please note that Bloomsbury Auctions are unable to give verbal condition reports for any lot, and all condition reports will be given in writing via our website.

COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12% of the hammer price (14.4% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the European Union to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949; or in cash up to £8,000 (subject to relevant money laundering regulations). The name of the bank account holder should match the name of the buyer. Payment may also be made by sterling personal cheques drawn on a UK bank account and made payable to 'Dreweatts 1759 Ltd', but Dreweatts regrets that purchases paid for by this method cannot be collected until your cheque has cleared. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

Y CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

COLLECTION OR DELIVERY

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser's risk and expense and whilst Bloomsbury Auctions do not provide packing and despatch services we can suggest some carriers.

FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

VALUATION SERVICES

Bloomsbury Auctions provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.bloomsburyauctions.com.

ANNUAL CATALOGUE SUBSCRIPTIONS
+44 (0) 1635 553 553 | info@dreweatts.com

BLOOMSBURY AUCTIONS
16-17 Pall Mall, St James's, London SW1Y 5LU
Opening hours: Monday – Friday, 9.30am – 5.30pm

DREWEATTS

EST. 1759

NEWBURY
Dreweatts
Donnington Priory
Newbury
Berkshire RG14 2JE

Auctions, exhibitions and valuations

LONDON
Dreweatts / Bloomsbury Auctions
16-17 Pall Mall
St James's
London SW1Y 5LU

Auctions, exhibitions and valuations by appointment

ENQUIRIES
+44 (0) 1635 553 553
info@dreweatts.com
dreweatts.com



Information for Buyers at Public Auctions

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 25% of the hammer price up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (Θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being and element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (‡) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of Import VAT currently 5% on the hammer price. (Ω) indicates that the lot has been imported from outside the European Union and these lots are liable to the standard rate of Import VAT currently 20% on the hammer price. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyers' premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Interested buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation

about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

9. **BIDDING.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949; or in cash up to £8,000 (subject to relevant money laundering regulations). The name of the bank account holder should match the name of the buyer. Payment may also be made by sterling personal cheques drawn on a UK bank account and made payable to 'Dreweatts 1759 Ltd', but Dreweatts regrets that purchases paid for by this method cannot be collected until your cheque has cleared. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **λ DROIT DE SUITE ROYALTY CHARGES.** From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is re-sold during the artist's lifetime and for a period up to 70 years following the artists death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000 – the UK sterling equivalent will fluctuate in line with prevailing exchange rates. It is entirely the responsibility of the buyer to acquaint himself with the precise EURO to UK Sterling exchange rate on the day of the sale in this regard, and the auctioneer accepts no responsibility whatsoever if the qualifying rate is different to the rate indicated. All items in this catalogue that are marked with λ are potentially qualifying items, and the royalty charge will be applied if the hammer price achieved is more than the UK sterling equivalent of EURO 1,000. The royalty charge will be added to all relevant buyers' invoices, and must be paid before items can be cleared. All royalty charges are passed on to the Design and Artists Copyright Society ('DACS'), no handling costs or additional fees with respect to these charges will be retained by the auctioneers. The royalty charge that will be applied to qualifying items which achieve a hammer price of more than the UK sterling equivalent of EURO 1,000, but less than the UK sterling equivalent of EURO 50,000 is 4%. For qualifying items that sell for more than the UK sterling equivalent of EURO 50,000 a sliding scale of royalty charges will apply – for a complete list of the royalty charges and threshold levels, please see www.dacs.org.uk. There is no VAT payable on this royalty charge.

Terms of Consignment for Sellers in Public Auctions

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 15% of the hammer price plus VAT, subject to a minimum charge of £1,50, or if unsold 15% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. **RESERVES**

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 15% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 15 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES**
Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale (by crossed cheque to the seller) unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

Conditions of Sale for Public Auctions

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. DEFINITIONS

In these Conditions:

(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;

(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;

(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;

(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;

(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;

(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(d) Bidders shall be deemed to act as principals;

(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.

4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. PAYMENT

(a) Immediately a Lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients.

7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction or upon the clearance of any cheque used for payment after which you shall be responsible for any removal, storage and insurance charges.

(c) No purchase can be claimed or removed until it has been paid for.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;

(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other Lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions

or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.

GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

Group Departments

NEWBURY

Dreweatts

Donnington Priory

Newbury

Berkshire RG14 2JE

Auctions, exhibitions and valuations

LONDON

Dreweatts / Bloomsbury Auctions

16-17 Pall Mall

St James's

London SW1Y 5LU

Auctions, exhibitions and valuations by appointment

+44 (0) 1635 553 553

info@dreweatts.com

dreweatts.com

CHAIRMAN

George Bailey

MANAGING DIRECTOR

Jonathan Pratt

ASIAN CERAMICS AND WORKS OF ART

Mark Newstead

Dr Yingwen Tao

BLOOMSBURY AUCTIONS BOOKS AND MANUSCRIPTS

Dr Timothy Bolton

Camilla Previté

Roxana Kashani

BRITISH AND EUROPEAN CERAMICS AND GLASS

Mark Newstead

Geoffrey Stafford Charles

CLOCKS AND SCIENTIFIC INSTRUMENTS

Leighton Gillibrand

COUNTRY SPORTING

Geoffrey Stafford Charles

DECORATIVE ARTS

Geoffrey Stafford Charles

Ashley Matthews

EUROPEAN SCULPTURE AND WORKS OF ART

Charlotte Schelling

ESTATES AND COLLECTIONS

Will Richards

Joe Robinson

FINE ART

Jennie Fisher

Lucy Gregory

Francesca Whitham

FURNITURE AND CARPETS

Ben Brown

Ashley Matthews

William Turkington

JEWELLERY, SILVER, WATCHES AND OBJECTS OF VERTU

James Nicholson

Nick Mann

Alexandra Francis

Tessa Parry

LIVE STEAM AND MODEL ENGINEERING WORKS OF ART

Michael Matthews

WINE

Mark Robertson

Dianne Wall

