

Treasures from the Kathryn James and Maria del Mar Galindo Collection

Our mid-season auction of paintings and manuscripts from the Kathryn James and Maria del Mar Galindo collection offers a fantastic selection of works from the private holdings of these reclusive and highly idiosyncratic collectors, on the market for the first time since their acquisitions in the 1980s and 1990s. James and Galindo were known collectors of fine art and Early Modern manuscripts, but were also avid forgery enthusiasts, amassing a large collection of works whose authorship and provenance was famously disputed. Galindo and James' disappearance while on holiday in the Maldives after the sale of a forged John Milton manuscript for \$12,500,000 to the British Museum remains a mystery, but we are proud to make available, for the first time, a collection of works from their estates, after these were seized by Her Majesty's Government.

With estimates beginning at \$15,000, the auction offers an opportunity to acquire items ranging from Biblical fragments to works by contemporary poets, accompanied by the provenance documents held by the James and Galindo estates.



Lot 001: The Ripley Scroll #1, original, illustrated alchemical roll on parchment, in Latin, England 1471

Starting Price: \$1,500,000

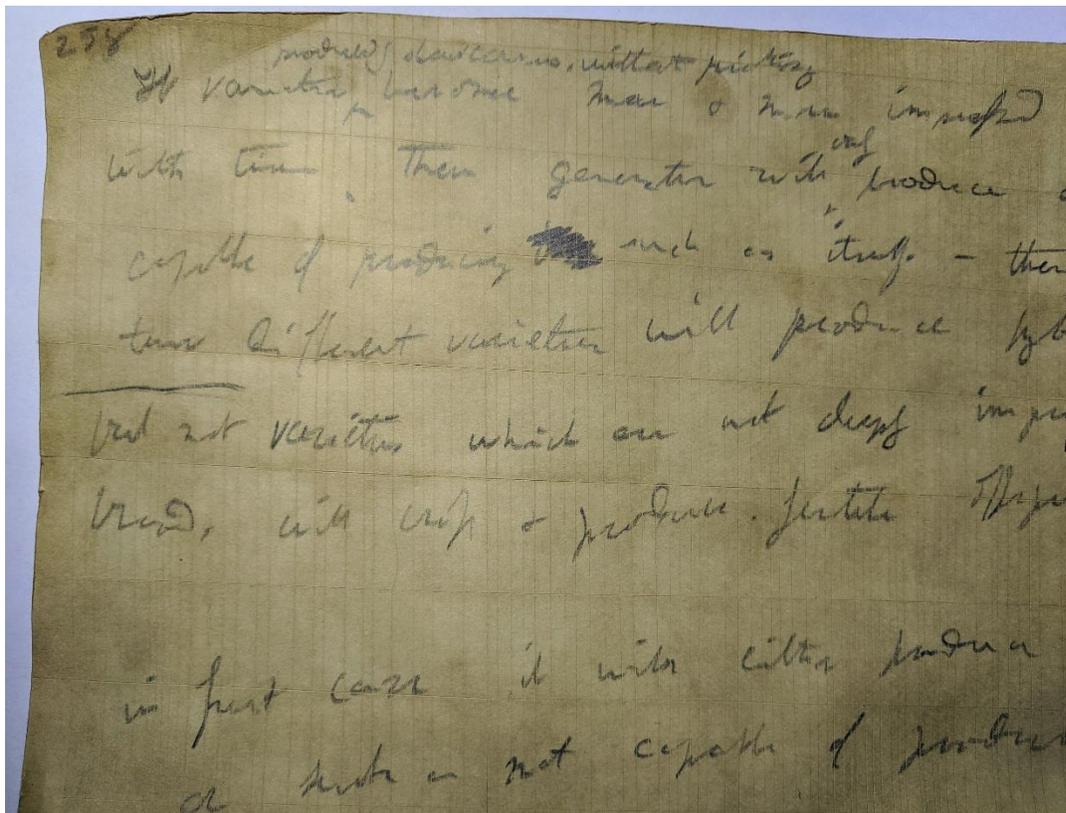
The original version of one of the largest and most beautiful scrolls ever produced, the recent discovery of this Ripley Scroll, henceforth dubbed Ripley Scroll #1, which is dated to the late fifteenth century and marked as from 1471 sheds vast amounts of new light on the origins of the previously known 23 copies of the Ripley Scroll, and is surely the most valuable Ripley Scroll in existence. The scroll details, in verse and in imagery, an alchemical recipe for crafting the Philosopher's Stone, a stone that would allow the transformation of base elements into gold. This version of the scroll in fact confirms that the original Ripley Scroll, based on George Ripley's *Compound of Alchemy* was in fact designed by George Ripley along with lesser known 15th century alchemist Guido de Montanor. Also important is the never before observed variation present in *The Wheel*, suggesting a new way to read much of Ripley's work. The scroll has also had notable ownership since its conception, having been recently uncovered from a descendant of Sir Isaac Newton, a known user of Ripley's work.

Provenance: Two signatures are visible at the end of the roll, one in the bottom left corner and one in the bottom right. Most importantly, in the bottom left the signature of George Ripley himself is clear. Comparison with his signature in the compound of Alchemy reveals a reliable match. Perhaps more interestingly however, is a signature which stumped authenticators for months. It has been revealed to be the signature of Ripley's contemporary Guido de Montanor, a little known Greek or French alchemist who lived in the 15th century. His work was the basis upon which *The Compound of Alchemy* was written. The signature was discovered to be his by juxtaposition of the signature with the signature found in his work, the *Scala Philosophorum*. The dating of the parchment places its age between 1450 and 1520, which 1471 (the date inscribed at the bottom center of the manuscript) is within. The provenance of this Ripley Scroll, including its authors and the fact that it was created in the same year as *The Compound of Alchemy* (upon which it is based) reveal two critical pieces of historical information. First, de Montanor may have worked far more closely with Ripley than previously believed, especially on *The Compound of Alchemy* itself. Second, the original Ripley Scroll was in fact created by Ripley, all other versions of the scroll are copies.

Lot 002: *On the Origin of Species* draft page 258; manuscript leaf

Starting Price: \$500,000

This manuscript leaf is written in English as a portion of a draft for the author's (Charles R. Darwin) later publication, *On the Origin of Species*. The item is labeled page 258, with the text (slightly edited) falling on page 259 of the final publication. This leaf contains two paragraphs, the first with six (6) lines and 53 words, the second with two (2) lines and 17 words. There are two carrot edits on the page, on the first and second lines. There is a crossed-out word on the third line. The text is written in pencil, in a cursive script with the same hand throughout. Darwin's hand was notoriously difficult to decipher, although there is a transcription available in this record. There are signs of discoloration on the entire page. Laid lines and chain lines clearly visible due to this discoloration. Signs of wear around edges, including rounding of page corners, particularly on the paginated corner (more well-preserved pages do not display this rounding). Uneven cut marks on the right side where this leaf was cut from its binding at an unknown date, probably after the publication of *On the Origin of Species*. Since other similar leaves have been found to have been removed from their bindings and exhibit similar cut marks. There is a slight scuff mark of unknown origin on the lower-left corner of the leaf. This leaf's provenance begins with Charles Robert Darwin who wrote it, and was then passed down to his daughter, Henrietta Litchfield (1843-1927), and then to her niece Margaret Keynes, née Darwin (1890-1974) and finally to her daughter Mrs. A. P. Keynes (1921 – 2011). Following the death of Mrs. A.P. Keynes, her estate wished for this object and others like it in her possession to be added to the Cambridge University Library Digital Collections so that they may be accessed in that way by researchers and the public. The works were then to be auctioned off from her estate at regular intervals in an effort to maintain public interest in the work done by the University and by her great-great-uncle Charles Darwin.



Lot 003: Fragment of the “Q” Scroll

Starting Price: \$4,500,000

Compiled only fifteen years after the death of Jesus Christ, this is the first fragment ever discovered of the Q scroll, a collection of the sayings and quotations of Jesus that predates many of the New Testament gospels. Named from the German *quelle*, meaning “source,” the [Q document \(Links to an external site.\)](#) is taken by much of the theological and historical community to be the document which served as a key primary source document for the gospels of Matthew and Luke. This is the only existing fragment known to be in public circulation, a discovery with theological and historical implications comparable only to the discovery of the [Dead Sea Scrolls \(Links to an external site.\)](#) of the 1950’s — in fact, this scroll was unearthed contemporaneously to the Dead Sea Scrolls, found in what was later dubbed Cave 12, in Qumran, and kept by a private owner until the present day.

Provenance:

After the discovery of the first Dead Sea Scrolls, a group of anonymous archaeologists in the 1950’s embarked on their own amateur hunt for the next Biblical treasure, when they stumbled upon an unmarked cave in Qumran, amidst the eastern sands of the Judean Desert. Inside, they found the Q scroll fragments in a sealed ceramic case, scattered among the cave of ancient treasures, some of which are now also for auction (see Lot 32). Fearful of the region’s political turmoil preventing their archaeological finds from seeing the light, the scroll’s owners kept the scroll fragments stored away in a private manuscript collector’s library, waiting for the perfect time to unveil their discovery to the world.

Notable also about this extraordinary scroll’s provenance are the notes along its margins, written in a different language entirely — Coptic, the language of the ancient Egyptian church, and the language of the Gospel of Thomas, a remarkably similar collection of Jesus’ sayings. It could well be that the unattributed Coptic notetaker was an Egyptian Christian at the time of the [Gospel of Thomas \(Links to an external site.\)](#)’ composition, creating a direct line of succession between the Q document and other non-canonical ‘sayings gospels’ which served as inspiration for the authors of the New Testament gospels. If confirmed, this document would be the earliest record of the words of Jesus — the closest modern readers can get to his words, recorded and transmitted just as he spoke them.

Lot 004: Study of Bearded Man, Leonardo Da Vinci (attrib.)

Starting Price: \$3,500,000.

The Study of a Bearded Man is a sketch and study of the Salvator Mundi painting, most likely by Leonardo da Vinci. This sketch was discovered in a collection of sketches, among which include a study for Lady with an Ermine and Ginevra de' Benci. A collection of such importance must be closely examined considering the rarity of Leonardo's sketches and their extremely high values both monetarily and historically. These sketches, if genuine, are the most valuable drawings in the market. Furthermore, the authenticity of these sketches will validate that Leonardo da Vinci was the painter of Salvator Mundi considering the other sketches are all of Leonardo's paintings.

This sketch was completed with red chalk on paper. Leonardo used many mediums in his sketches, and red chalk was frequently used along with ink and black chalk. A sample of this chalk matched with the chalk used in his other sketches. As with most early paper, the laid lines are clearly visible. However, not much else is known about the origin of Leonardo's paper used here and in other sketches. This paper has experienced some browning and deterioration along the edges. Since rag paper is more durable than modern pulp paper, the majority of the paper has remained intact. The edges have partially flaked, and it has lost its left corner due to previous folding. The clearest sign of age is the fox marks throughout the paper due to its poor storage conditions. Grease from years of mishandling is also present and has caused more aging along the edges. X-ray fluorescence spectrometry ruled out the use of paint to create the illusion of age as only organic compounds are present on the paper, and chemical testing also ruled out the traditional forgery methods such as tea and coffee stains. The paper itself can be safely concluded as genuine. However, the authenticity of the materials cannot definitively prove the authenticity of the document.

The lack of any textual element by the artist forced historians to examine purely artistic techniques. The drawing technique is consistent, albeit cruder, compared to the other sketches by Leonardo. However, the smaller size of the paper and the lack of detail in the hair suggest that this is only a preliminary study of the face. The suspicious part of the drawing is the direction of the lines. Although the single direction hatching is consistent with Leonardo's sketches, most of his sketches' hatchings point to the right as opposed to the left. However, he did make the exception in sketches such as Uffizi Gallery's *Female Head*. It was difficult to rule out if this and the other sketches were copies by later artists, but it would have been difficult for any pre-modern artist to copy the entire collection considering these paintings were in vastly different locations and under royal ownership. Furthermore, Salvator Mundi has undergone many versions of drastic overpainting, and only in the past two decades has the painting been restored to its former condition by Dianne Dawyer Modestini. Thus, if this was an authentic copy, it would have been made prior to 17th century. This drawing also offers a much clearer depiction of Christ's eyes, without sacrificing the sfumato, compared to the painting, which was partially due to poor historical conservation. This new element is difficult to accomplish for forgers.

Lot 004: Study of Bearded Man, Leonardo Da Vinci (attrib.)



Lot 005: Sketch of a Young Girl, Leonardo Da Vinci (attrib.)

Starting Price: \$2,000,000.

The Sketch of a Young Girl is on paper, where the presence of vertical chain lines and the size of this sheet (304 x 229 mm, or 12 x 9 in) indicate that the paper is half a folio sheet. Because it has yellowed uniformly, it seems likely that this work was stored away from sunlight, humidity, and other major sources of damage for much of its life and that it has been infrequently handled. The folding of the paper suggests that it was stored in three stages. First, it probably existed as a flat document, as indicated by the uniform damage across the top of the page, which does not show any repeating patterns. Next, the creases in the middle of the outside edges and the center of the page show that it was once folded into quarters and that one of the corners was accidentally bent. In the third format and the one in which the document was uncovered from the *Warsaw Sforziad*, a vellum manuscript associated with the Sforza family, it was folded three times. At this third and final stage, holes were punched through the drawing in order to bind it into the manuscript. As with the holes in the pages of the *Sforziad*, the holes in the *Sketch* are about 55 mm apart.

This drawing is in iron gall ink and chalk, both of which were common materials in the late fifteenth century and are characteristic of Italian sketches. The iron gall has begun to brown, though the thinness of the lines has prevented much paper erosion. The outline of the profile and the front portion of the hair seem to have been sketched in ink before the addition of parallel lines, also in ink, to create shadow. These lines, unusually, slope towards the left and seem to have been drawn by a left-handed artist. Close inspection reveals that the black chalk overlaps with these lines and, thus, was added after the ink. The white chalk covers both, so it was probably the final addition. The entire work has a loose, flowy, unfinished quality characteristic of a sketch.

Based on several pieces of evidence, it is safe to assume that the *Sketch* portrays Bianca Giovanna Sforza (1482-1496) and was created between 1490 and 1496. The *Warsaw Sforziad*, one of three *Sforziads* known to be in existence, is generally accepted to be a gift from Ludovico Sforza to his daughter, Bianca Giovanna Sforza, on the occasion of her wedding to Galeazzo de Sanseverino. Such is suggested by the image of a couple and the presence of both Bianca and Galeazzo's emblems in the illuminated border of the manuscript. The work was probably gifted either in 1489, when the couple first married, or in 1496, when the couple began to live together. Though the *Sketch's* inclusion in the manuscript alone does not prove that this is a portrait of Bianca Giovanna Sforza, it certainly suggests that a connection exists.

Lot 005: Sketch of a Young Girl, Leonardo Da Vinci (attrib.)



Lot 006: Botanical Drawing of Luigi Balugani

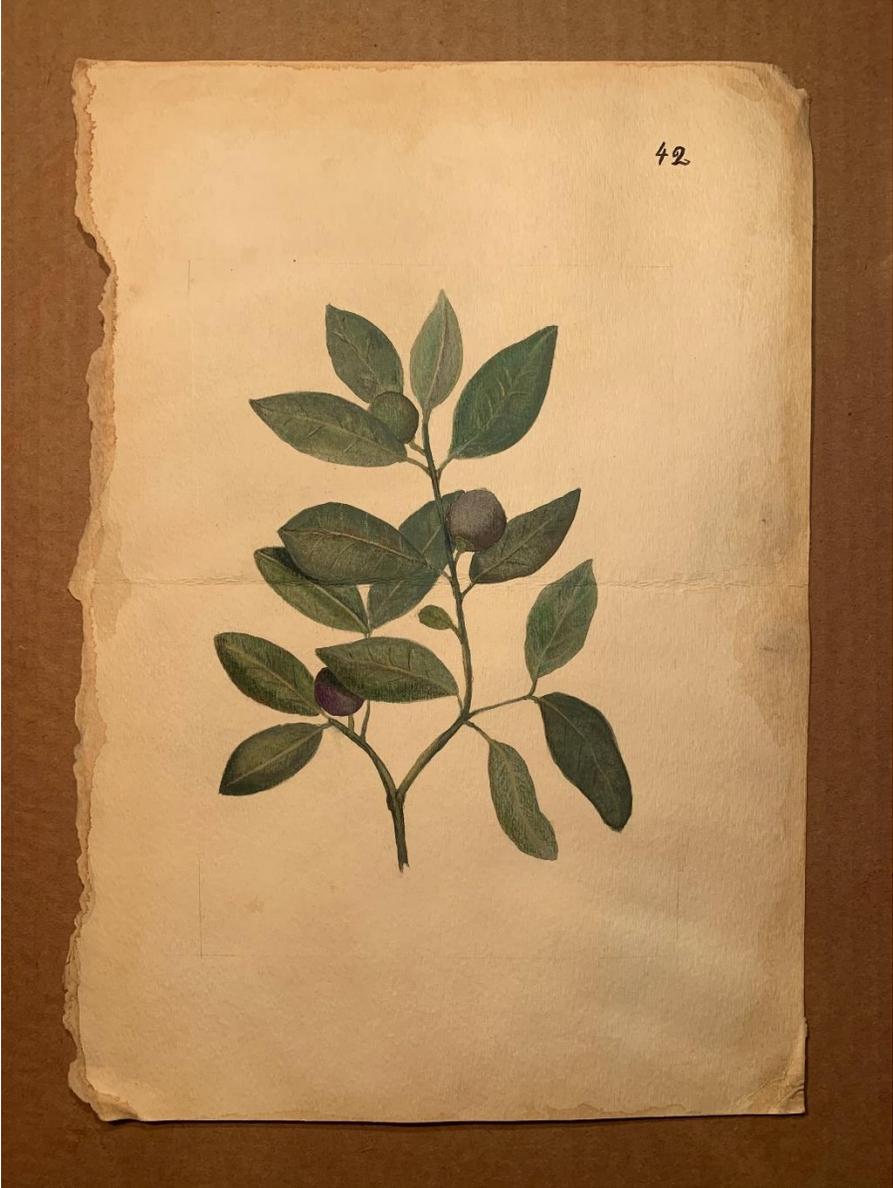
Starting Price: \$200,000

This newly discovered botanical drawing by Luigi Balugani provides astonishing new information about his life and death while travelling with famous explorer James Bruce of Kinnaird. An Italian architect, engraver, and draftsman, Balugani traveled with James Bruce in his adventures in North Africa and Ethiopia and recorded and illustrated the flora and fauna of the area. Bruce explored the area from 1762-1774, searching for the origin of the Nile river, but Balugani died under mysterious circumstances while with Bruce in 1770. Upon his return to England, Bruce made every attempt to erase Balugani from history and claimed the drawings as his own.¹ Forty-one watercolors were collected in three dark green cloth volumes, previously thought to be the only finished botanical plant drawings from the trips. Only recently have the drawings been reattributed to Balugani, due to efforts by the Yale Center for British Art (YCBA) led by Paul Hulton, who have ownership of the volumes and nearly 1,500 other documents associated with Bruce.¹

While a lovely rendition of a native African plant, the subject matter of this botanical drawing takes precedence over Balugani's skillful hand. The plant itself has been identified as *Acokanthera schimperi*, native to Ethiopia, and has a myriad of medicinal uses, but is best known for the toxic substance in the bark, roots, and unripe fruits. "Wabayo", written on the verso, is thought to be the phonetic spelling of the Somali term for the plants' toxic substance, Waabaayo. When ripe, the fruit is a deep purple color and often consumed, but the unripe fruits, such as the upper two in this drawing, are highly poisonous and can cause cardiac arrest.² The Somali people were well aware of this property and used this toxin on poisoned arrows. That alone would not add suspicion to this work. However, the bound volumes of the other forty-one drawings, held at the YCBA, already contain a drawing recognized as *Acokanthera schimperi*, which has a remarkably similar branch structure to the drawing presented here. However, there are several key differences: the work in the YCBA lacks the detail and painterly nature characteristic of Luigi Balugani's known works, including the forty additional drawings and this forty-second, most evident by the flatness and lack of variation in value of the leaves. The copy at the YCBA depicts the plant in bloom, rather than with the poisonous fruit. The number on the known copy is "10", and the verso has an unidentified sketch of a different plant, the only finished drawing to have such a sketch¹.

The discovery of this additional sketch calls into question many established beliefs, while corroborating others. Through extensive research, the YCBA has attributed the watercolors in their possession to Balugani rather than Bruce, as examples of Bruce's genuine art are, quite frankly, subpar. The discovery of this additional watercolor by Balugani supports the argument that the majority of the watercolors are by Balugani but suggests that the known drawing of *Acokanthera schimperi* is by a different hand, most likely Bruce himself.

Lot 006: Botanical Drawing of Luigi Balugani



Lot 007: Sketch Book belonging to Oswaldo Guayasamín

Starting Price: \$15,000

Oswaldo Guayasamín is a monolith in the Latin American art world, creating works of art that captured the essence of cultural, native, economic, and revolutionary struggle. After spending many years under the tutelage of Jose Clemente Orozco traveling all of Latin America during 1941-1943, Guayasamín came to be known as the Pan-American artist. His works are featured throughout Latin America and in 1995 his works even reached the art capital of Paris. Some of his notable works include “The Dead Children” and “Ternura” pieces that capture the injustice that faces the youth of today.

In 1961, Oswaldo Guayasamín became an ardent supporter of the Communist revolution that occurred in Cuba (1959), and as a result was celebrated by the Castro regime personally. During his first visit in May of 1961 he produced 4 portraits of Fidel Castro as both a tribute to the revolution and an appreciation for their hospitality to him. Later, an 18th century mansion was renovated to become “La Casa Guayasamín”, a museum that would be dedicated to Guayasamín’s art. Guayasamín attended the grand opening of this museum in 1993, retaining his support and friendship with Castro and his regime. This museum was furnished with many of the things Guayasamín himself owned during his time in Cuba, among them were several sketches, art supplies, and empty canvases from the art studio in which he created the portraits of Fidel Castro. The Sketch Book presented in this notice is one that wasn’t found until 2013 when a nosy tourist began looking through some of the furnishings in the Cuban Guayasamín museum. After finding a small leather-bound journal, they paid off some of the museum's attendants (\$20) to take it home with them since it wasn’t on display. Hailing from Germany, these tourists took the journal home as a keepsake. A few years later, the eldest daughter of this German family began studying art history in university and figured the notebook might be worth more than they paid. Contacting the Luxembourg Palace in Paris, which was known to have an extensive Guayasamín collection, she was able to set up a meeting to authenticate this object. After a few months and finally in 2019, she received authentication for the object and a few offers from the Luxembourg Palace. This object is highly sought after by the Luxembourg Palace as there has never been a Guayasamín sketchbook on the market.

Lot 008: Manuscripts, Frank O'Hara

Starting Price: \$45,000

Readers will be familiar with Frank O'Hara's seminal collection *Lunch Poems*, a group of poems supposedly composed on O'Hara's lunch hours during his tenure at the Museum of Modern Art. While *Lunch Poems* was published in 1964 by City Lights publishing group, Lawrence Ferlinghetti actually commissioned the collection as early as 1959. Why exactly this collection took so long to produce has been a mystery to readers and literary historians—until now. Joe LeSueur, O'Hara's longtime partner, has recently uncovered a repository of never-before-seen O'Hara manuscripts, including early drafts of *Lunch Poems*.

Perhaps the most exciting part of this recent discovery is the revelation that *Lunch Poems* is merely the final draft of a series of mealtime-manuscripts. Finally, readers have an explanation for the extended delay between commission and publication. LeSueur discovered drafts of *Breakfast Poems*, *Dinner Poems*, and *Brunch Poems*.

Until now, O'Hara's archival presence has mainly been in letters sent to friends, not in manuscripts and drafts. LeSueur's discovery is a revelation, and allows us to see O'Hara as a much more measured, careful, and technical poet. LeSueur has been ill for many years and was unfortunately not available to provide a comment on his discovery. However, his son, Kevin, described how his father frequently discovered O'Hara fragments "all over the apartment, on the backs of papers, everywhere. He kept all of Frank's papers after he died, even boring paperwork stuff." When asked why his father decided that now was the time to sell the manuscripts, Kevin faltered: "Uh. He just thought Frank was the type of poet people needed to read right now. But they're all real, for sure. They're either typewritten or scribbled on MOMA stationery, which for sure checks out."

And the collection does, indeed, "check out." The papers are split almost evenly between handwritten and typed documents, and are all in remarkable condition, save for a few coffee and strudel stains. Noted American Poetry expert Megan O'Rourke described the manuscripts as "shockingly well preserved, especially since they were found in old junk drawers and filing cabinets." The typed documents are written on paper, with the characteristic letterforms and ink color of O'Hara's portable Royal typewriter. The handwritten papers are mostly written on the back of old MOMA documents. Some documents include delightful surprises that provide insight into O'Hara's social universe. One draft of "Having a Coke with You" (at that time a breakfast poem titled, "Having a Yolk with You") is adorned with a chicken laying an egg, presumably by Jane Freilicher, notable painter and friend of O'Hara. Some might confuse this sketch as evidence of a romantic relationship between O'Hara and Freilicher, but that would be inappropriately presumptuous given that breakfast is not a sexy meal.

Lot 009: An early forgery by Islam Akhun, in “Brahmi” script, on paper, Khotan, China, c. 1894

Starting Price: \$15,000

This manuscript is an early forgery made by Islam Akhun, who produced a number of forged manuscripts and block prints from 1894 to 1898 that, for a few years, deceived leading scholars at the time such as Rudolf Hoernle, and entered major public collections in London, Paris and St Petersburg. Unlike his forgeries made after 1895, when the undiscerning eyes of the purchasers coupled with the market demand encouraged Islam Akhun and his accomplices to take liberties with the scripts and resort to block-printing to accelerate the production, **this forgery is a rare example of his earliest attempts**, which were carefully modelled on cursive Brahmi characters found in fragments of genuine ancient manuscripts and executed with – in the words of Sir Aurel Stein (1862–1943), who conclusively exposed the forgery in 1901 – “an amount of care and ingenuity which might well deceive for a time even expert scholars in Europe”.

Even more unusually, this manuscript demonstrates the close relationship between Stein and the renowned poet and novelist, Nobel laureate Rudyard Kipling (1865–1936), **and** suggests that the story of Stein’s exposure of Islam Akhun directly inspired Kipling’s late short story, “Dayspring Mishandled”. While visiting his father, John Lockwood Kipling (1837–1911), a mentor to Stein, Rudyard Kipling started reading – and became absorbed in – Stein’s account of his first archaeological expedition, *Sand-Buried Ruins of Khotan: Personal Narrative of Archaeological and Geographical Exploration in Chinese Turkestan*. Writing to Stein, he requested a copy of “the book which will be to me a mine of material for the future” and remarked that “[t]he story of the unmasking of the forgeries ‘in an unknown handwriting’ must have made some curators of some museums dance with joy and I can imagine the deep joy that you took in unmasking the villain”. Stein not only sent a copy of his book but also enclosed this forgery by Islam Akhun, at the bottom of which he penned a brief message: “I wish to share with you the pleasure in unmasking the clever forger and hope this small sample will furnish a source of amusement.”

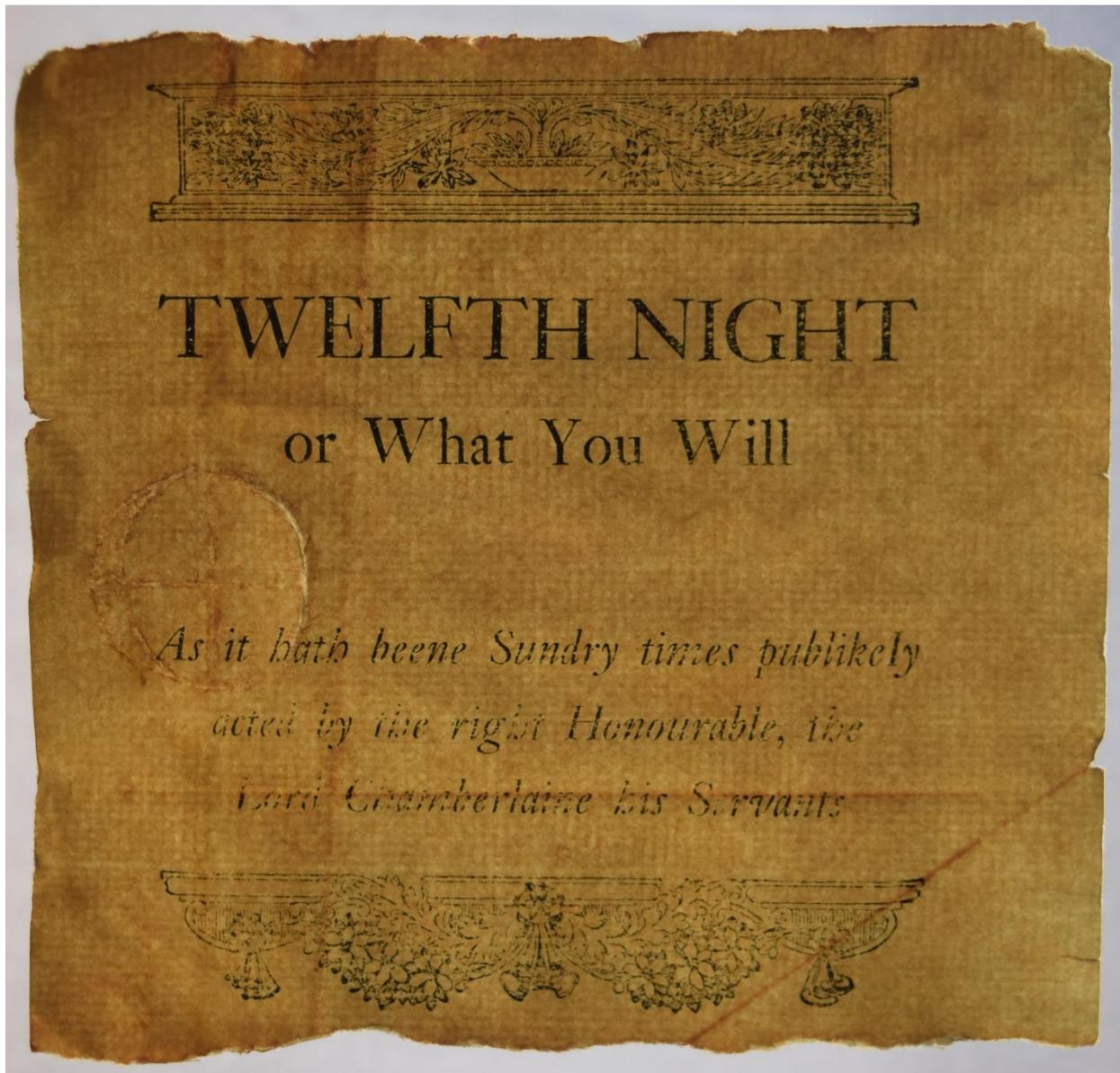
Lot 010: Shakespeare Ephemera, *Twelfth Night* performance notice or remnant of previously unknown Quarto publication

Starting Price: \$1,000,000

Discovered within the wastepaper binding of a medical remedy and recipe book dated circa 1690-1700 (Osborn f267). The book is attributed to the Addington family, as inscribed on the first page. The book itself was owned by the Addington family, with minor exceptions, and later acquired for the Osborn collection; it is a shared personal collection of various medicinal recipes and remedies as well as other recipes. These recipes include “tinktures for sores,” “toothache potion,” “plantain poultice,” and “sunflower honey meade”, as well as other remedies for plague, cankers and consumption. The title page of *Twelfth Night* was uncovered within the layer of adhered pages in the back book board with only two pages separating it from the surface of the inside cover. The position of this page within the layer not only allowed it to be discovered by Beinecke curators, as the adhesive aged from the outer edges and loosened the individual pages from one another, but also resulted in minimal chemical damage to the ink, unlike other adhered pages. Imperfections in the letterforms are likely due to a combination of age as well as the application of relatively coarse adhesive in assembling the wastepaper board material. The title page in question possesses a slight sheen due to dry residual adhesive.

The play this document references, *Twelfth Night*, was thought to have been written by Shakespeare around 1601, with the first performance thought to have taken place in 1601 at Whitehall Palace during the Twelfth Night celebrations of Queen Elizabeth I. The first public performance recorded was on February 2nd, 1602. As with many of Shakespeare’s plays, *Twelfth Night* is thought to have been first published in the First Folio in 1623. No other earlier published editions have surfaced, unlike various quarto editions of Shakespeare’s plays such as *Hamlet* and *Othello*. However, this fragment suggests that there may have been an earlier edition of *Twelfth Night* in quarto form published prior to the First Folio. Many early publishers used title pages of such quarto editions to serve as a kind of advertisement for the full volume. As such, many more prints of the title page would have been printed in a given press, ostensibly leading to the availability of such a surplus, if underutilized, to be better put to use as scrap pages in wastepaper bindings. The subtitle references “Lord Chamberlaine,” referring to the company of actors for which Shakespeare wrote most of his plays, the Lord Chamberlain’s men. In the Elizabethan era, groups such as these would periodically change names in accordance with their patrons, following deaths or changes of title; as such, this page would have been printed before 1603, at which point King James came into power and became the company’s patron, thus changing the name to the King’s Men. In addition, the Lord Chamberlain’s Men underwent a previous changing of hands when the founder Henry Carey, then the Lord Chamberlain, died in 1596. Following his death, his son George Carey, then 2nd Baron Hunsdon, became the company’s patron; it was then known as Lord Hunsdon’s Men in 1597 until he became Lord Chamberlain in 1597. Assuming the existing records are correct in determining the first dates of performance to be in the years 1601 and 1602, one could reasonably date this document within the years 1601 and 1603. The existence of this page does not guarantee that the subsequent text in a quarto edition was ever printed or sold, it does offer a glimpse of potential for alternative histories of provenance regarding the play both as an intellectual work and as an as-yet hypothetical historical object.

Lot 010: Shakespeare Ephemera, *Twelfth Night* performance notice or remnant of previously unknown Quarto publication



Lot 011: Letter Fragment, Anne Boleyn

Starting Price: \$350,000

Purchased from a private collection, these items originated from a collection of materials found at Hampton Court Palace. The two were found bound together and as such are believed to originate at the same time.

The badge is in excellent condition, surviving intact with the colors preserved. A faded number 29 appears in the upper right-hand corner, a remnant of a past collection. The parchment is off an irregular shape with marks at the top where the skin would have been stretched. The painted emblem depicts a white wolf on a blue background standing on top of a tree stump. A crowned Tudor rose sits above it. The entire emblem is bordered in gold leaf and the gold leaf appears on the crown as well. The blue background appears to be ultramarine and the wolf shows evidence of lead white with little deterioration. There is no evidence of an artist's mark. Likely it was the work of a court scribe or one of the many artisans responsible for painting and carving royal emblems in the royal residences. The badge closely resembles known images of Anne Boleyn's emblem as Queen of England except she has exchanged a white falcon for a white wolf (See images attached). Wolves mate for life and would be a symbol of fidelity. White is the color of purity. The tree stump refers back to an old Plantagenet symbol, a reference to her blood through the Howard line. The presence of the crown over the Tudor rose indicates that this badge was intended for use after she was crowned queen. For whatever reason, it was never used and the falcon badge was used in its place for Anne's short reign.

The accompanying letter is half gone. It has been torn in half and any contents are missing. What is left reads "Your humble and obedient servant, Anne Boleyn" in a clear English secretary hand, written with a quill in iron gall ink. There are superscripts above the "you" and "humble". The learned and clear hand also contributes to the notion that this was written by Anne Boleyn as she was famous for her learning. Hatch marks are visible above the signature, a sign that the author did not want anyone adding words to her message. The signature matches known examples of Anne Boleyn's and is believed to be genuine. The paper is fine, no watermarks are visible. There are some staining, brownish water droplets to the left of the signature. Half of a red wax seal remains on the underside. It is generic red wax and the seal appears to be a swirling pattern, not a known seal. The intended recipient was possibly King Henry VIII, perhaps a sample of her intended badge as queen. It appears that the letter and badge were never delivered. Either Anne decided not to send them or they were lost along the way. It is possible that she tore the letter herself, saving the badge due to its fine craftsmanship.

Lot 011: Letter Fragment, Anne Boleyn



Lot 012: Shakespeare, William. *Comedies, Histories, and Tragedies*, 1623.

Starting Price: \$6,000,000

This most illustrious lot contains a complete copy of William Shakespeare's 'first folio', the preeminent work of textual art in the English language. The label 'first folio' refers to the first collected edition of Shakespeare's plays, produced seven years after his untimely death in 1616. Already, the mystique surrounding the play-writer was indescribable. His work was published with the finest materials, desired by all but obtainable by only the very few. Over centuries, such prestige only grew stronger. In 1900, infamous collector William Alfred Quayle said of Shakespeare, "when looking at him sum-totally, we feel his mass, and say we have looked upon majesty." Never has a person been the subject of such ubiquitous reverence as the man in question. This particular piece, the best-known amalgamation of all his magnum opera, is of an importance which cannot be verbalized adequately. It is luminous in historical significance and timeless in prestige. Never has a copy been seen so complete and with such exquisiteness in preservation as the one in question. Thus, this work is singular, ascending beyond the previous boundary of antiquity's upper echelon.

Provenance: Through forensic handwriting analysis, evidence was uncovered supporting that this was the personal copy of Edward Blount, a close associate of Shakespeare and the folio's original publisher. Blount perished in 1632 and left the work to his family, whose signatures can be seen on the blank verso of the final leaf. While staying with the Blounts for some time, the 20th century saw it end up briefly in the hands of war-time prime minister Winston Churchill. Interestingly, a separate inscription on the blank verso of A5 reveals the initials 'E.T.', most likely standing for Elizabeth Taylor. The current owner is an esteemed member of the Russian Federal Assembly and wishes to remain anonymous.

Content: This edition of the first folio remains in its most complete form. It contains 36, the vast majority, of Shakespeare's works. Some of his works, such as *Two Noble Kingsmen*, and *Edward III* were not included during the print run, as the publishers initially had questions regarding their attribution to Shakespeare. The first folio marks the release of almost twenty previously-not-printed works. These include such famous performances as *Twelfth Night*, *Tempest*, *A Comedy of Errors*, *Macbeth*, and *Julius Caesar*. The group of works is, surely, the most admired collection in all of the English language. As a testament to their pervasiveness, Yale university scholar Harold Bloom once said that they "replaced the bible in secularized consciousness."

Condition: The condition of the copy is superior. Light staining of its leaves provides a most beautiful appearance – reminding the viewer of the storied histories in his presence. Additionally, natural flaws in the substrate such as small tears and creasing provide for a new visual experience with each page. Perhaps most captivating of all is the binding, a thick brown calf-skin which remains original. Upon viewing this, scholars close to the work were astonished. While an early binding (18th century) would be inspiring, an original is all but unprecedented. No other known copy of the first folio can compare to the splendor and preservation of the in-question work.

Lot 013: The Iudean Papers, a Jacobean manuscript, in English, on paper, England, 1607

Starting Price: \$650,000

This object was recovered from the parish church of Saint James the Great in Snitterfield, of the Stratford on Avon district of England, the birthplace of John Shakespeare, William Shakespeare's father. In late 2018, upon inspecting the church's clerestory, which was constructed in the early 16th century, the custodians of the building opted to update some of the ornamental details, as the arcades and arches had undergone rather unfashionable and nonuniform remoulding of the capitals in the past. While undergoing the assessment, a prayer book was recovered from the rafters! This book is none other than the object of interest, what has been qualified with further research as the Iudean papers.

The book contains a series of Jacobean prayers, written in secretary hand, with German text facing an English version of the text. The presence of Germanic language in England at this time was not uncommon; by the 17th century a sizable German community had coalesced in England as a result of Protestant refugee population fleeing the aftermath of the Reformation.

Most notably, the book includes a prayer known in modern Christian circles as the "Enlighten Us" prayer

The English version contained in the book reads as following:

"Lord God, Heavenly Father, who prepared your son for us to be our Savior, that he should be the light of the Gentiles and the Iudean price through him be blessed forever, through him your son Jesus Christ our Lord. Amen."

The original German reads:

"Herr Gott, himmlischer Vater, der du deinen Sohn uns zum Heiland bereitet hast, daß er der Heiden Licht und der Juden Preis sein soll: wir bitten dich, erleuchte unsre Herzen, daß wir deine Gnade und väterlichen Willen gegen uns in ihm erkennen, und durch ihn ewig selig werden, durch denselben deinen Sohn Jesum Christum, unsern Herrn. Amen."

While the object may seem completely unrelated, this prayer is of incredible importance to Shakespeare scholars. For hundreds of years, readers of Shakespeare have debated what is popularly known as the "Indian/ Iudean Crux" of *Othello*, one of Shakespeare's greatest works (Levin). In *Othello*'s final speech, there is a crucial discrepancy between the First Quarto, published in 1622, where he likens himself to "the base Indian" who "threw a pearle away, / Richer then all his Tribe," versus the First Folio, published a year later, that reads "the base Judean."

Putting aside the possibility that the discrepancy is the fault of error (which is probable - there were eight typographical errors in the Folio, and one on the same form as Iudean), scholars have entertained the possibility of both words having a place within the text. However, a huge obstacle in asserting the validity of an intentional "Judean/ Iudean" is uncertainty over if the term "Iudean" was even assimilated or at least present in the Jacobean vocabulary. The first documented mention of "Iudean" aside from the Folio appears in 1652.