

**SHAKESPEARE: THE FOUR FOLIOS**

*King Street 25 May 2016*

**CHRISTIE'S**



Vpon the Effigies of my wworthy  
Friend, the Author Master WWilliam  
Shakespeare, and his VVorkes,

**S**pectator, this Lifes Shaddow is ; To see  
The truer image and a livelier he  
Turne Reader. But, observe his Comicke vaine,  
Laugh, and proceed next to a Tragicke straine,  
Then weepe ; So when thou find'st two contraries,  
Two different passions fi om thy rapt soule rise,  
Say, ( who alone effect such wonders could )  
Rare Shake-speare to the life thou dost behold.

An Epitaph on the admirable Dramaticke  
Poet, VV. SHAKESPEARE.

**W**hat neede my Shakespeare for his honour'd bones,  
The labour of an Age, in piled stones  
Or that his hallow'd Reliques should be hid  
Vnder a starre-ypointing Pyramid ?  
Deare Sonne of Memory, great Heire of Fame,  
What needst thou such dull witnesse of thy Name ?  
Thou in our wonder and astonishment  
Hast built thy selfe a lasting Monument :  
For whil' st to th' shame of slow-endeavouring Art  
Thy easie numbers flow, and that each part,  
Hath from the leaves of thy unvalued Booke,  
Those Delphicke Lines with deepe Impression tooke  
Then thou our fancy of her selfe bereaving,  
Dost make us Marble with too much conceiving,  
And so Sepulcher'd in such pompe dost lie  
That Kings for such a Tombe would wish to die.



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The Tragedy of King Lear.  
The Moor of Venice.  
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The Tragedy of Cymbeline.

# SHAKESPEARE: THE FOUR FOLIOS

Wednesday 25 May 2016

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at 4.00 pm

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And far well friends, thus *Thisbie* ends;  
Adieu, adieu, adieu.

*Duk.* Moon-shine & Lion are left to burie the dead.

*Deme.* I, and Wall too.

*Bot.* No, I assure you, the wall is downe, that parted their Fathers. Will it please you to see the Epilogue, or to heare a Bergomaske dance, betweene two of our company?

*Duk.* No Epilogue, I pray you; for your play needs no excuse. Neuer excuse; for when the plaiers are all dead, there need none to be blamed. Marry, if hee that writ it had plaid *Piramus*, and hung himselfe in *Thisbies* garter, it would haue bene a fine Tragedy: and so it is truely, and very notably discharg'd. But come, your Burgomaske; let your Epilogue alone.

The iron tongue of midnight hath told twelue.  
Louers to bed, 'tis almost Fairy time.

I feare we shall out-sleepe the comming morne,  
As much as we this night haue ouer-watched.

This palpable grosse play hath well beguil'd  
The heauy gate of night. Sweet friends to bed.

A fortnight hold we this solemnity.  
In nightly Reuels; and new iollitie.

*Exeunt.*

*Enter Pucke.*

*Puck.* Now the hungry Lyons rores,  
And the Wolfe beholds the Moone:  
Whilest the heauy ploughman snores,  
All with weary taske fore-done.  
Now the wasted brands doe glow,  
Whil't the scritch-owle, scritch'ing loud,  
Puts the wretch that lies in woe,  
In remembrance of a shrowd.

Now it is the time of night,  
That the graues, all gaping wide,  
Euery one lets forth his spright,  
In the Church-way paths to glide.

And we Fairies, that do runne,  
By the triple *Hecates* teame,  
From the prefence of the Sunne,  
Following darkenesse like a dreame,  
Now are frolicke; not a Mouse  
Shall disturbe this hallowed house.  
I am sent with broome before,  
To sweep the dust behind the doore.

*Enter King and Queene of Fairies, with their traine.*

*Ob.* Through the house giue glimmering light,

By the dead and drowfie fier,  
Euerie Elfe and Fairie spright,  
Hop as light as bird from brier,  
And this Ditty after me, sing and dance it trippinglie.

*Tita.* First rehearse this song by roate,  
To each word a warbling note.

Hand in hand, with Fairie grace,  
Will we sing and blesse this place.

*The Song.*

Now untill the breake of day,  
Through this house each Fairy stray.

To the best Bride-bed with we,  
Which by vs shall blesse be:

And the issue there create,  
Euer shall be fortunate:

So shall all the couples three,  
Euer true in louing be:

And the blots of Natures hand,  
Shall not in their issue stand.

Neuer mole, harelip, nor scarre,  
Nor marke prodigious, such as are  
Despised in Naturnie,

Shall vpon their children be.

With this field dew consecrate,  
Euery Fairy take his gate,

And each seuer all chamber blesse,  
Through this Pallace with sweet peace,

Euer shall in safety rest,  
And the owner of it blest.

Trip away; make no stay;  
Meet me all by breake of day.

*Robin.* If we shadowes haue offended,  
Thinke but this (and all is mended)

That you haue but slumbred heere,  
While these visions did appeare.

And this weake and idle theame,  
No more yeelding but a dreame,

Centles, doe not reprehend.  
If you pardon, we will mend.

And as I am an honest *Pucke*,  
If we haue vnearned lucke,

Now to scape the Serpents tongue,  
We will make amends ere long:

Else the *Pucke* a lyar call.  
So good night vnto you all.

Giue me your hands, if we be friends,  
And *Robin* shall restore amends.

FINIS.





# The Merchant of Venice.

## Actus primus.

Enter *Antonio, Salarino, and Salanio.*

*Antonio.*

**N**ooth I know not why I am so sad,  
It wearies me: you say it wearies you;  
But how I caught it, found it, or came by it,  
What stufte 'tis made of, whereof it is borne,  
I am to learne: and such a Want-wit sadnesse makes of  
mee,

That I haue much ado to know my selfe.

*Sal.* Your minde is tofing on the Ocean,  
There where your Argosies with portly saile  
Like Signiors and rich Burgers on the flood,  
Or as it were the Pageants of the sea,  
Do ouer-peere the pettie Traffiquers  
That curtise to them, do them'reuerence  
As they flye by them with their wouen wings.

*Salar.* Beleeue me sir, had I such venture forth,  
The better part of my affections, would  
Be with my hopes abroad. I should be still  
Plucking the grasse to know where sits the winde,  
Peering in Maps for ports, and peers, and rodes:  
And euery obiekt that might make me feare  
Misfortune to my ventures, out of doubt  
Would make me sad.

*Sal.* My winde cooling my broth,  
Would blow me to an Age, when I thought  
What harme a winde too great might doe at sea.  
I should not see the sandie houre-glasse runne,  
But I should thinke of shallows, and of flats,  
And see my wealthy *Andrew* docks in sand,  
Vailing her high top lower then her ribs  
To kisse her buriall; should I goe to Church  
And see the holy edifice of stone,  
And not bethinke me straight of dangerous rocks,  
Which touching but my gentle Vessels side  
Would scatter all her spices on the streame,  
Enrobe the roring waters with my silkes,  
And in a word, but euen now worth this,  
And now worth nothing. Shall I haue the thought  
To thinke on this, and shall I lacke the thought  
That such a thing bechaunc'd would make me sad?  
But tell not me, I know *Antonio*  
Is sad to thinke vpon his merchandize.

*Ant.* Beleeue me no, I thanke my fortune for it,  
My ventures are not in one bottome trusted,  
Nor to one place; nor is my whole estate

Vpon the fortune of this present yeere:

Therefore my merchandize makes me not sad.

*Sola.* Why then you are in loue.

*Ant.* Fic, fic.

*Sola.* Not in loue neither: then let vs say you are sad  
Because you are not merry; and 'twere as easie  
For you to laugh and leape, and say you are merry  
Because you are not sad. Now by two-headed *Ianus*,  
Nature hath fram'd strange fellowes in her time:  
Some that will euermore peepe through their eyes,  
And laugh like Parrats at a bag-piper.  
And other of such vineger aspect,  
That they'll not shew their teeth in way of smile,  
Though *Nestor* sweare the iest be laughable.

Enter *Bassanio, Lorenzo, and Gratiano.*

*Sola.* Heere comes *Bassanio*,  
Your most noble Kinsman,

*Gratiano, and Lorenzo.* Faryewell,  
We leaue you now with better company.

*Sala.* I would haue staid till I had made you merry,  
If worthier friends had not preuented me.

*Ant.* Your worth is very deere in my regard.

I take it your owne busines calls on you,  
And you embrace th'occasion to depart.

*Sal.* Good morrow my good Lords. (when?)

*Bass.* Good signiors both, when shall we laugh? say,  
You grow exceeding strange: must it be so?

*Sal.* Wee'll make our leysures to attend on yours.

Exeunt *Salarino, and Solanio.*

*Lor.* My Lord *Bassanio*, since you haue found *Antonio*  
We two will leaue you, but at dinner time

I pray you haue in minde where we must meete.

*Bass.* I will not faile you.

*Grat.* You looke not well signior *Antonio*,  
You haue too much respect vpon the world:  
They loofe it that doe buy it with much care,  
Beleeue me you are maruellously chang'd.

*Ant.* I hold the world but as the world *Gratiano*,  
A stage, where euery man must play a part,  
And mine a sad one.

*Grati.* Let me play the foole,  
With mirth and laughter let old wrinkles come,  
And let my Liuer rather heate with wine  
Then my heart coole with mortifying grones.  
Why should a man whose bloud is warme within,  
Sit like his Grandfire, cut in Alabaster?  
 sleepe when he wakes? and creep into the Jaundies

By

## THE FIRST FOLIO

### 0101

SHAKESPEARE, William (1564–1616). *Comedies, Histories, and Tragedies*, edited by John Heminge (d. 1630) and Henry Condell (d. 1627). London: Isaac Jaggard, and Edward Blount at the Charges of W. Jaggard, Ed. Blount, I. Smithweeke, and W. Aspley, 1623.

Median 2° (306 x 201mm). 445 leaves (of 454, lacking all preliminary leaves, provided separately in facsimile; see collation below). Roman and italic types 82mm, larger cursive for running titles, set by at least nine compositors. Double column, 66 lines, headlines and catchwords, pages box-ruled, woodcut head- and tailpieces and initials.

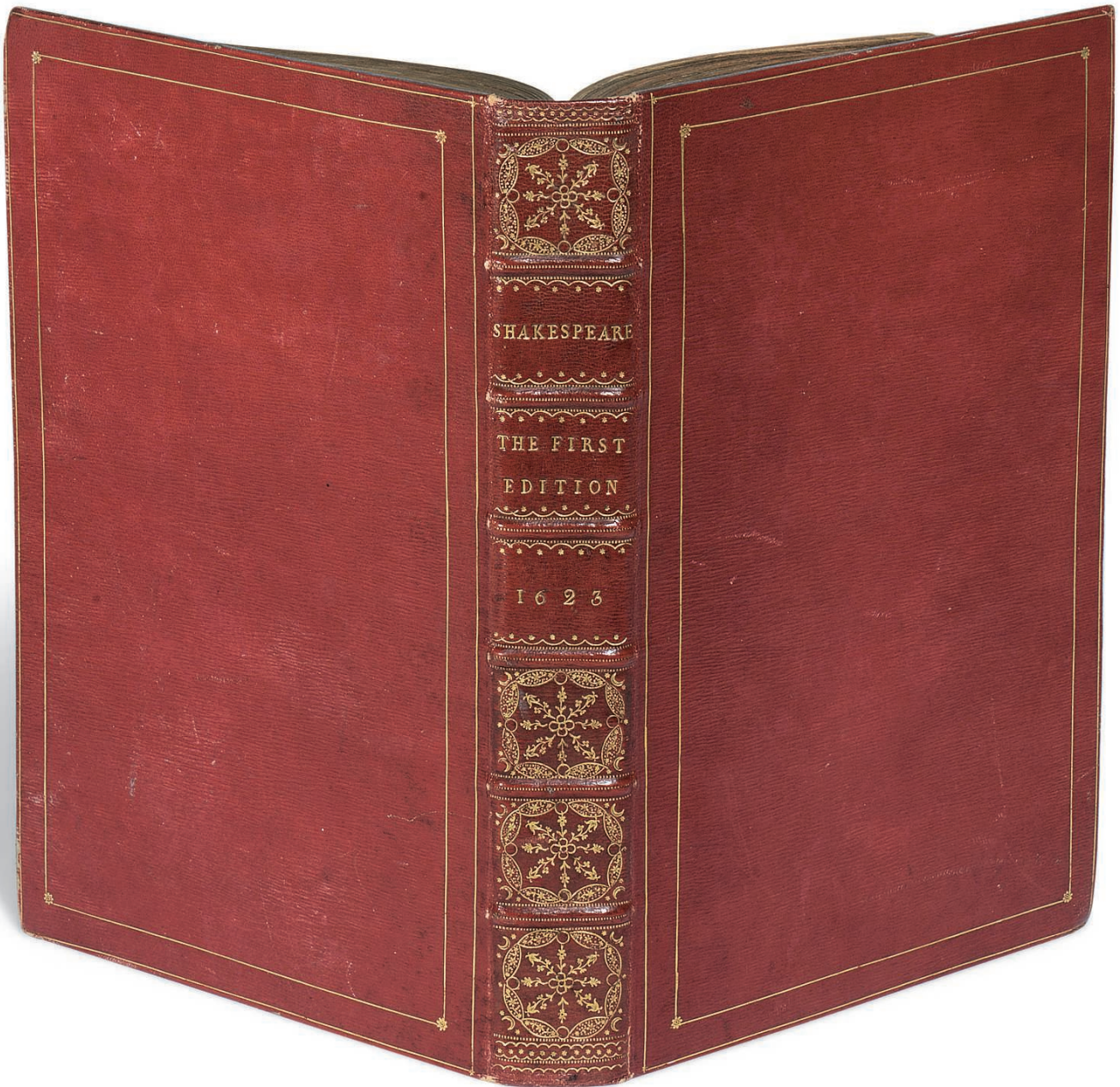
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Bound by Roger Payne c. 1795 in red straight-grained morocco gilt, sides panelled with single fillets with flower-head at inner corners, spine elegantly tooled with foliate, floral, crescent and star tools, lettered 'SHAKESPEARE / THE FIRST EDITION / 1623', turn-ins with double single-fillet frame, floral tools at corners, light olive endpapers, wove and laid paper endleaves, one watermarked 1795, green headbands and silk ribbon marker (a few very minor scuff marks, very minor rubbing at extremities).

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Robert Edwards (18th-century inscription on t1 lightly deleted); a few marginal calculations or other annotations;

Sir George Augustus William Shuckburgh-Evelyn (1751–1804), Baronet, Member of Parliament, mathematician, astronomer, and Fellow of the Royal Society (flyleaf inscription dated 1800; pencilled inscriptions attributing the binding to Payne and giving the price as £15-15-0). Sir George made significant contributions to meteorology and statistics, and was a pioneer in the collation of price indexes; the Shuckburgh crater on the moon is named after him. In addition, Shuckburgh was a passionate bibliophile whose collection ranked with those of Spencer, Roxburghe, Blandford, Devonshire and Cracherode. If less well known today, this is owing to Shuckburgh's discretion in his own lifetime (his library went unremarked in his obituary in the *Gentleman's Magazine*) and to the fact that the collection has remained in the hands of his descendants, with only occasional sales of small selections of books across the centuries disguising the extent of the whole. His library contained not only the Folios of Shakespeare but a copy of the Gutenberg Bible (now at the Gutenberg Museum, Mainz), other monuments of early printing and fine illuminated manuscripts. Shuckburgh's notes tucked into his copy of the First Folio attest to his studiousness and sophistication as a collector. They were made at the time of his purchase of the First Folio either from Thomas Payne, 'a bookseller of the very first reputation' (Dibdin *Decameron* III, pp 435–7) and close associate of Roger Payne as binder, or his son who succeeded him in the 1790s. One note describes the contents of the present copy as 'Mr Payne's Shakespeare said to be the 1st Edn of 1623'. It is accompanied by 'Memoranda from the 1st, 2d, & 3d Editions of Shakespeare in the Kings Library at Buckingham House in 1798', which gives the contents of copies in what is now the British Library. At his death in 1804 his collection was inherited by his daughter Julia and passed by descent: on Julia's death in 1814 it passed to her husband, Charles Jenkinson (1784–1851, later third Earl of Liverpool); then to Lady Selina Jenkinson (1812–83), Lord Liverpool's second daughter, whose first marriage was to William Charles Wentworth-Fitzwilliam, Viscount Milton (1812–35); Lady Mary Selina Charlotte Wentworth-Fitzwilliam (1833–99), only daughter of the above, who married William Henry Berkeley, second Viscount Portman (1829–1919); Henry Berkeley, third Viscount Portman (1860–1923), whose wife Emma Andalusia Frese Kennedy (d.1929) was the widow of Lionel George Henry Seymour Dawson-Damer, fifth Earl of Portarlington (1858–1900); and continued by descent to the present owner.



SHAKESPEARE

THE FIRST  
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1623

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*Luc.* Thankes gentle Romanes, may I gouerne so,  
To heale Romes harmes, and wipe away her woe.  
But gentle people, giue me a-while,  
For Nature puts me to a heauy taske:  
Stand all aloofe, but Vnckle draw you neere,  
To shed obsequious teares vpon this Trunke:  
Oh take this warme kisse on thy pale cold lips,  
These sorrowfull drops vpon thy blond-flaine face,  
The last true Duties of thy Noble Sonne.

*Mar.* Teare for teare, and louing kisse for kisse,  
Thy Brother *Marcus* tenders on thy Lips:  
O were the summe of these that I should pay  
Countlesse, and infinit, yet would I pay them.

*Luc.* Come hither Boy, come, come, and learne of vs  
To melt in showres: thy Grandfire lou'd thee well:  
Many a time he dan'd thee on his knee:  
Sung thee asleepe, his Louing Brest, thy Pillow:  
Many a matter hath he told to thee,  
Meete, and agreeing with thine Infancie:  
In that respect then, like a louing Childe,  
Shed yet some small drops from thy tender Spring,  
Because kinde Nature doth require it so:  
Friends, should associate Friends, in Greefe and Wo.  
Bid him farewell, commit him to the Graue,  
Do him that kindnesse, and take leaue of him.

*Boy.* O Grandfire, Grandfire: even with all my heart  
Would I were Dead, so you did Liue againe.  
O Lord, I cannot speake to him for weeping,  
My teares will choake me, if I ope my mouth.

*Romans.* You sad *Andronicus*, haue done with woe,  
Giue sentence on this execrable Wretch,  
That hath bene breeder of these dire euent.

*Luc.* Set him brest deepe in earth, and famish him:  
There let him stand, and raue, and cry for foode:  
If any one releues, or pitties him,  
For the offence, he dyes. This is our doome:  
Some stay, to see him fast'ned in the earth.

*Aron.* O why should wrath be mute, & Fury dumbe?  
I am no Baby I, that with base Prayers  
I should repent the Euils I haue done.  
Ten thousand worse, then euer yet I did,  
Would I performe if I might haue my will:  
If one good Deed in all my life I did,  
I do repent it from my very Soule.

*Lucius.* Some louing Friends conuey the Emp. hence,  
And giue him buriall in his Fathers graue.  
*My Father*, and *Lavinia*, shall forthwith  
Be closed in our Housholds Monument:  
As for that heynous Tyger *Tamora*,  
No Funerall Rite, nor man in mourfull Weeds:  
No mourfull Bell shall ring her Buriall:  
But throw her forth to Beasts and Birds of prey:  
Her life was Beast-like, and deuoid of pity,  
And being so, shall haue like want of pity.  
See Iustice done on *Aaron* that damn'd Moore,  
From whom, our heauy happes had their beginning:  
Then afterwards, to Order well the State,  
That like Euent, may ne're it Ruinate. *Exeunt omnes.*

FINIS.





# THE TRAGEDIE OF ROMEO and IULIET.

## Actus Primus. Scœna Prima.

Enter Sampson and Gregory, with Swords and Bucklers,  
of the House of Capulet.

*Sampson.*  
*Gregory:* A my word wee'l not carry coales,  
*Greg.* No, for then we should be Colliers.  
*Samp.* Tinean, if we be in choller, wee'l draw.  
*Greg.* I, While you liue, draw your necke out  
of Coliar.

*Samp.* I strike quickly, being mou'd.  
*Greg.* But thou art not quickly mou'd to strike.  
*Samp.* A dog of the house of *Montague*, moues me.  
*Greg.* To moue, is to stir: and to be valiant, is to stand:  
Therefore, if thou art mou'd, thou runst away.  
*Samp.* A dogge of that house shall moue me to stand.  
I will take the wall of any Man or Maid of *Montagues*.  
*Greg.* That shewes thee a weake sluce, for the weake  
goes to the wall.

*Samp.* True, and therefore women being the weaker  
Walls, are euer thrust to the wall: therefore I will push  
*Montagues* men from the wall, and thrust his Maides to  
the wall.  
*Greg.* The Quarrell is betweene our Masters, and vs  
*Samp.* 'Tis all one, I will shew my selfe a tyrant: when  
thee fough: with the men, I will bee ciuill with the  
Maids, and cut off their heads.

*Greg.* The heads of the Maids?  
*Samp.* I, the heads of the Maids, or their Maiden-heads,  
like it in what fence thou wilt.  
*Greg.* They must take it fence, that feele it.  
*Samp.* Me they shall feele while I am able to stand:  
And 'tis knowne I am a pretty peece of flesh.  
*Greg.* 'Tis well thou art not Fish: If thou had'st, thou  
had'st bene poore John. Draw thy Toole, here comes  
of the House of the *Montagues*.

Enter two other Servingmen.

*Samp.* My naked weapon is out: quarrell, I will back thee  
*Greg.* How? Turne thy backe, and run.  
*Samp.* Feare me not.  
*Greg.* No marry: I feare thee.  
*Samp.* Let vs take the Law of our sides: let them begin.  
*Greg.* I will frown as I passe by, & let the take it as they list.  
*Samp.* Nay, as they dare: I will bite my Thumb at them,  
which is a disgrace to them, if they beare it.  
*Abra.* Do you bite your Thumb at vs, sir?  
*Samp.* I do bite my Thumb, sir.  
*Abra.* Do you bite your Thumb at vs, sir?  
*Samp.* Is the Law of our side, if I say so?  
*Greg.* No.

*Samp.* No sir, I do not bite my Thumb at you, sir: but  
I bite my Thumb, sir.  
*Greg.* Do you quarrell, sir?  
*Abra.* Quarrell, sir? no sir. (as you  
*Samp.* If you do sir, I am for you, I serue as good a man  
*Abra.* No better? *Samp.* Well, sir.

Enter Benvolio.  
*Gr.* Say better: here comes one of my masters kinsmen.  
*Samp.* Yes, better.  
*Abra.* You Lye.  
*Samp.* Draw if you be men. *Gregory*, remember thy  
washing blow. *They Fight.*  
*Ben.* Part Fooles, put vp your Swords, you know not  
what you do.

Enter Tybalt.  
*Tyb.* What art thou drawne, among these heartlesse  
Hindes? Turne thee *Benvolio*, looke vpon thy death.  
*Ben.* I do but keepe the peace, put vp thy Sword,  
Or manage it to part these men with me.  
*Tyb.* What draw, and talke of peace? I hate the word  
As I hate hell, all *Montagues*, and thee:  
Haue at thee Coward. *Fight.*

Enter three or foure Citizens with Clubs.  
*Offi.* Clubs, Bills, and Partisons, strike, beat them down  
Downe with the *Capulets*, downe with the *Montagues*.  
Enter old Capulet in his Gowne, and his wife.

*Cap.* What noise is this? Giue me my long Sword ho.  
*Wife.* A crutch, a crutch: why call you for a Sword?  
*Cap.* My Sword I say: Old *Montague* is come,  
And flourishes his Blade in spite of me.  
Enter old Montague, & his wife.  
*Mont.* Thou villain *Capulet*. Hold me not, let me go  
*Wife.* Thou shalt not stir a foote to seeke a Fox.  
Enter Prince Escalus, with his Traine.

*Prince.* Rebellious Subiects, Enemies to peace,  
Prophaners of this Neighbor-stained Steele,  
Will they not heare? What hoe, you Men, you Beasts,  
That quenck the fire of your pernicious Rage,  
With purple Fountaines issuing from your Veines:  
Oa paine of Torture, from those bloody hands  
Throw your mistemper'd Weapons to the ground,  
And heare the Sentence of our moued Prince,  
Three ciuill Broyles, bred of an Ayery word,  
By thee old *Capulet* and *Montague*,  
Haue thrice disturbd the quiet of our streets,  
And made *Verona's* ancient Citizens  
Cast by their Graue befeeming Ornaments,  
To wield old Partizans, in hands as old,

In the four centuries since his death, Shakespeare has become ‘the first universal author’ (Harold Bloom). His plays are both universal and timeless, engaging and entertaining audiences and readers around the globe. In the words of his contemporary Ben Jonson, ‘[Shakespeare] is not of an age but for all time’; ‘his drama is the mirrour of life’ (Samuel Johnson). As W.A. Jackson concluded, the First Folio is ‘incomparably the most important work in the English language and will always be valued and revered accordingly’ (Pforzheimer III, p.935).

The First Folio is the first collected edition of the plays of Shakespeare. Its publication in 1623 is of supreme importance for preserving 18 plays – almost half of Shakespeare’s entire *oeuvre* – which would otherwise be lost, and for establishing authoritative texts for the remaining plays. The plays which appear for the first time in print in the First Folio are: *Macbeth*, *The Tempest*, *The Taming of the Shrew*, *All’s Well That Ends Well*, *Two Gentlemen of Verona*, *Measure for Measure*, *The Comedy of Errors*, *As You Like It*, *Twelfth Night*, *The Winter’s Tale*, *King John*, *Henry VI part 1*, *Henry VIII*, *Coriolanus*, *Timon of Athens*, *Julius Caesar*, *Antony and Cleopatra*, and *Cymbeline*. Three plays now accepted as genuine in whole or in part were not included: *Pericles*, *Two Noble Kinsmen*, and *Sir Thomas More*.

The editorial attention brought to the plays has been recognised since the mid 18th century when Samuel Johnson and Edward Capell established the superiority of the First Folio text. The plays were either set from ‘good’ quarto editions, in half a dozen cases collated against play-manuscripts, or were newly edited from complete manuscripts that either varied or in most cases greatly improved the text of earlier editions.

#### GENESIS:

Shakespeare’s genius as poet and playwright was recognised in his own lifetime. Such was his reputation that plays were falsely attributed to him in order to take advantage of his popularity. In 1619 the printers William Jaggard and Thomas Pavier made an abortive attempt to produce a collected reprint of ten plays, including *Pericles* and two spurious plays, but none of the texts was authoritative, and the King’s Men, Shakespeare’s acting company, intervened to prevent the plan. Instead, Jaggard and Pavier illicitly printed quarto editions of some individual plays with false dates. Soon thereafter work on an authoritative edition began, a collaborative effort by the King’s Men and the publishers to secure the rights to Shakespeare’s plays and establish an accurate text, resulting in the publication of the First Folio in late 1623. John Heminge and Henry Condell, Shakespeare’s fellow players and close associates who were named in his will, led the task of editing the texts and establishing the Shakespeare canon. It is the first publication in the English language devoted solely to plays.

#### PRINTING:

The printing shop of William and Isaac Jaggard, father and son, was responsible for printing the First Folio. The Jaggard shop held the monopoly on printing playbills for the King’s Men, and their large shop was an obvious choice for printing the substantial folio volume of Shakespeare’s plays. Production began in early 1622, and the work was advertised already in October of that year for the Frankfurt book fair. The sequence of printing has been minutely studied and our current understanding owes much to Hinman’s classic monograph, *The Printing and Proof-Reading of the First Folio of Shakespeare*. At least nine compositors, most commonly working in pairs from two different typesets, set the type. Compositor B set almost half the pages of the First Folio and he also supervised the work of others, specifically that of compositor E, who has been identified as the teenage apprentice John Leason of Hurley, Hampshire. While the printing progressed, Jaggard and Blount negotiated for rights to quarto texts held by other publishers; *Pericles*, whose rights were owned by Pavier, was omitted for unknown reasons and not reprinted until the Third Folio of 1664. The negotiations for the rights to *Troilus and Cressida* were prolonged, which caused the printers to stop its composition and later to take it up again, resulting in the complications of cancellation and the distinction of three issues described below. Printing was completed in November 1623, by which time the elder Jaggard had probably died; he was succeeded as Printer to the City of London by his son Isaac on 4 November. The colophon reads ‘printed at the charges of W. Jaggard, Ed. Blount, I. Smithweeke, and W. Aspley’. Jaggard and Blount were clearly the more important names, with Smithweeke and Aspley involved as copyright holders of several plays.

# THE TRAGEDIE OF KING LEAR.

## Actus Primus. Scena Prima.

Enter Kent, Gloucester, and Edmond.  
Kent.

**I** thought the King had more affected the Duke of Albany, then Cornwall.  
Glow. It did alwayes seeme so to vs: But now in the diuision of the Kingdome, it appeares not which of the Dukes hee vales most, for qualities are so weigh'd, that curiosity in neither, can make choise of eithers moiety.

Kent. Is not this your Son, my Lord?  
Glow. His breeding Sir, hath bin at my charge. I haue so often blud'd to acknowledge him, that now I am braz'd too't.

Kent. I cannot conceiue you.  
Glow. Sir, this yong Fellowes mother could; where-ypon she grew round womb'd, and had indeede (Sir) a Sonne for her Cradle, ere she had a husband for her bed. Do you smell a fault?

Kent. I cannot wish the fault vndone, the issue of it, being so proper.  
Glow. But I haue a Sonne, Sir, by order of Law, some yeere elder then this; who, yet is no deerer in my account, though this Knaue came somthing sawcily to the world before he was sent for: yet was his Mother fayre, there was good sport at his making, and the horsion must be acknowledged. Doe you know this Noble Gentleman, Edmond?

Edm. No, my Lord.  
Glow. My Lord of Kent: Remember him heereafter, as my Honourable Friend.  
Edm. My seruices to your Lordship.  
Kent. I must loue you, and sue to know you better.  
Edm. Sir, I shall study deseruing.  
Glow. He hath bin out nine yeares, and away he shall againe. The King is comming.

Sennet. Enter King Lear, Cornwall, Albany, Gonerill, Regan, Cordelia, and attendants.  
Lear. Attend the Lords of France & Burgundy, Gloster.  
Glow. I shall, my Lord. Exit.  
Lear. Meane time we shal expresse our darker purpose. Giue me the Map there. Know, that we haue diuided In three our Kingdome: and 'tis our fast intent, To shake all Cares and Businesse from our Age, Conferring them on yonger strengths, while we Vnburthen'd crawl toward death. Our son of Cornwall, And you our no lesse louing Sonne of Albany,

We haue this houre a constant will to publish Our daughters feuerall Dowes, that future strife May be prevented now. The Princes, France & Burgundy, Great Riuals in our yongest daughters lute, Long in our Court, haue made their amorous sojourn, And heere are to be answer'd. Tell me my daughters (Since now we will diuict vs both of Rule, Interest of Territory, Cares of State) Which of you shall we say doth loue vs most, That we, our largest bountie may extend Where Nature doth with merit challenge. Gonerill, Our eldest borne, speake first.

Gou. Sir, I loue you more then word can weild, matter, Deerer then eye-sight, space, and libertie, Beyond what can be valed, rich or rare, No lesse then life, with grace, health, beauty, honor: As much as Childe ere lou'd, or Father found. A loue that makes breath poore, and speech vnable, Beyond all manner of so much I loue you.

Cor. What shall Cordelia speake? Loue, and be silent.  
Lear. Of all these bounds euen from this Line, to this, With shadowie Forreits, and with Champains rich'd With plenteous Riuers, and wide-skirted Mendes We make thee Lady. To thine and Albany's issues Be this perpetuall. What sayes our second Daughter? Our deereest Regan, wife of Cornwall?

Reg. I am made of that selfe-mettle as my Sister, And prize me at her worth. In my true heart, I finde she names my very deede of loue: Onely she comes too short, that I professe My selfe an enemy to all other ioyes, Which the most precious square of sense professes, And finde I am alone felicitate In your deere Highnesse loue.

Cor. Then poore Cordelia, And yet not so, since I am sure my loue's More ponderous then my tongue.

Lear. To thee, and thine hereditarie euer, Remaine this ample third of our faire Kingdome, No lesse in space, validitie, and pleasure Then that confer'd on Gonerill. Now our Ioy, Although our last and least; to whose yong loue, The Vines of France, and Milke of Burgundie, Striue to be interest. What can you say, to draw A third, more opilent then your Sister? speake.

Cor. Nothing my Lord.  
Lear. Nothing?

ISSUE AND VARIANTS:

Three issues of the First Folio are known, distinguished by *Troilus and Cressida*, indicating clearly that the publishers had difficulty obtaining the rights to reprint the play. It was intended to follow *Romeo and Juliet* but printing was interrupted and then abandoned, and *Timon of Athens* took its place. Its inclusion only became possible at the very last stage of printing. The printers were able to reuse one sheet, with its original and now incorrect pagination, and printed the remainder anew. A first issue, represented by only 3 surviving copies, omits *Troilus* entirely; a second issue, represented by only 4 copies, contains the play but not the prologue; and a third issue, as the Shuckburgh copy, contains play and prologue. Hinman recorded hundreds of press variants on many dozens of pages, particularly in the Tragedies. They represent stop-press corrections of errors spotted after proofs of the two-page formes had been read; the apprentice compositor designated E was especially prone to making new mistakes while correcting and his work was more frequently checked during the press-run than that of others. In practice, no attention was paid to the state of the sheets as they were gathered, and it is probable that no two copies of the finished book would have contained exactly the same corrections.

EDITION SIZE AND RARITY:

Opinion about the number of copies printed has varied from as few as 500 to as many as 1500. Peter Blayney argues for 'probably no more than 750 copies, and perhaps fewer'. His estimate of the number of copies that survive in complete or fragmentary state totals some 300, of which most are imperfect, many seriously defective. (Of the 82 copies held by the Folger Shakespeare Library, Washington, D.C., only 13 are complete.) Anthony West, author of the modern census, has identified 232 other copies, the vast majority held in institutions, of varying degrees of completeness.

From the time of its publication in 1623 the First Folio has been a significant acquisition. It is a substantial volume of 454 folio leaves, and its original purchase price is thought to have been 15 shillings unbound and one pound bound in calf. The earliest documented owners are men such as Sir Edward Dering, who purchased two copies on 5 December 1623 for £2. Although not a rare book by some standards, the First Folio continues to be one of the most desirable acquisitions for any bibliophile.

The First Folio edition turned out a commercial success and was no doubt out of print by the time the Second went into production (1632). The First Folio served as printer's copy for the Second, the Third was set from the Second with the addition of seven plays (only *Pericles* being authentic), and the Fourth Folio was a reprint of the Third. The First Folio is textually superior to its successors, a fact not generally realized by Shakespeare editors before Dr Johnson and Edward Capell in the 1760s.

CONDITION:

Shakespeare mania reached a new height in the mid 18th century. His plays were performed at a rate never previously equalled; 15 new editions of his works were published between 1743 and 1800; his monument was erected in Westminster Abbey in 1741; and David Garrick organised a Shakespeare Jubilee in 1769 which established Stratford as a tourist destination. This elevation was mirrored in avid collecting of the First Folio, and booksellers ensured that the available copies were in the best state for their wealthy patrons, washing and repairing leaves, using defective copies to make others more complete, and rebinding. The highly respected bookseller Thomas Payne supplied Sir George Shuckburgh with the present copy, bound by Roger Payne, celebrated bookbinder to royalty and nobility, and embodying English 18th-century taste.

Numerous leaves slightly short and 16 bifolia disjoint, minor repairs at extreme corners or edges in about 30 lvs, occasional small stains, more noticeable in c. 60 lvs, neat repairs at fore-edge in c. 6 lvs; short, neat repairs at lower edge in c. 5 lvs, tiny hole affecting one or two letters in c. 6 lvs, lower corner of 7 lvs repaired with several words replaced in pen-and-ink, occasionally with rule at head just shaved, bbb3-5 repaired at outer and lower edge, bbb6 with minor repairs and mounted on verso. A HIGHLY ATTRACTIVE COPY.



13 The Comedies, Histories & Tragedies of William  
 Shakespeare, 1<sup>st</sup> Edit<sup>n</sup>: bound in red Morocco } f. 1 1623  
 Lond.

Shuckburgh library catalogue entry. c. 1800.

COLLATION:

[Lacking preliminary leaves, which consist of "A<sup>o</sup>(1+1),  $\chi^2$  (A1r blank, A1v Ben Jonson's verses *To the Reader*, A1+1r title with engraved portrait by Martin Droeshout, verso blank, A2 editors' dedication to the Earls of Pembroke and Montgomery, A3r editors' address to the reader, verso blank, A4 Ben Jonson's verses *To the memory of my beloved, The Author*, A5r Hugh Holland's verses *Upon the Lines and Life of the Famous Scenicke Poet*, verso blank, A6r list of plays, verso blank,  $\chi$ 1r verses *To the Memorie of the deceased Authour* by L. Digges and I.M., verso blank,  $\chi$ 2r actors' names, verso blank)]; A-Z, Aa-Bb<sup>6</sup> Cc<sup>2</sup> (Comedies: A1r *The Tempest*, B4v *The Two Gentlemen of Verona*, D2r *The Merry Wives of Windsor*, F1r *Measure, For Measure*, H1r *The Comedie of Errors*, I3r *Much adoe about Nothing*, L1v *Loves Labour's lost*, N1r *A Midsommer Nights Dreame*, O4r *The Merchant of Venice*, Q3r *As you Like it*, S2v *The Taming of the Shrew*, V1v *All's Well, that Ends Well*, Y2r *Twelwe Night, Or what you will*, Z6v blank, Aa1r *The Winters Tale*, Cc2v blank); a-g<sup>6</sup> gg<sup>8</sup>, h-v<sup>6</sup> x<sup>4</sup> (Histories: a1r *The life and death of King Iohn*, b6r *The life and death of King Richard the Second*, d5v *The First Part of Henry the Fourth, with the Life and Death of Henry Simamed Hot-spurre*, f6v *The Second Part of Henry the Fourth, Containing his Death: and the Coronation of King Henry the Fift*, gg8r *Epilogue*, gg8v *The Actors Names*, h1r *The Life of Henry the Fift*, k2v *The first Part of Henry the Sixt*, m2v *The second Part of Henry the Sixt, with the death of the Good Duke Humfrey*, o4r *The third Part of Henry the Sixt, with the death of the Duke of Yorke*, q5r *The Tragedy of Richard the Third: with the Landing of Earle Richmond, and the Battell at Bosworth Field*, t3r *The Famous History of the Life of King Henry the Eighth*); 2 $\chi$ 1 =  $\pm$  2gg3 3 $\chi$ 1 = 2gg4 ¶-¶¶¶ ¶¶¶¶1 (singleton), aa-ff<sup>6</sup> <sup>2</sup>gg<sup>6</sup> ( $\pm$  1.2,  $\pm$  3 = 2 $\chi$ 1, 4 = 3 $\chi$ 1, -5, -6) <sup>3</sup>gg-hh, kk-zz aaa-bbb<sup>6</sup> (Tragedies: <sup>2</sup> $\chi$ 1r *The Prologue*, verso *The Tragedie of Troylus and Cressida*, aa1r *The Tragedy of Coriolanus*, cc4r *The Lamentable Tragedy of Titus Andronicus*, ee3r *The Tragedie of Romeo and Iuliet*, 3gg1v *The Life of Tymon of Athens*, hh6r *The Actors Names*, verso blank, kk1r *The Tragedie of Iulius Caesar*, ll6r *The Tragedie of Macbeth*, nn4v *The Tragedie of Hamlet, Prince of Denmarke*, qq2r *The Tragedie of King Lear*, ss3v *The Tragedie of Othello, the Moore of Venice*, vv6v *The Tragedie of Anthonie, and Cleopatra*, zz3r *The Tragedie of Cymbeline*, bbb6r colophon, verso blank).

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Arber IV, 107; Bartlett 119; Gregg III, p. 1109; Jaggard p. 495; Pforzheimer 905; STC 22273.

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£800,000–1,200,000

\$1,200,000–1,700,000

€990,000–1,500,000



## THE SECOND FOLIO

### 0102

SHAKESPEARE, William (1564-1616). *Comedies, Histories and Tragedies. Published according to the true Originall Copies. The second Impression.* Edited by John Heminge (d. 1630) and Henry Condell (d. 1627). London: Printed by Thomas Cotes, for Robert Allot, 1632 [c. 1641].

Median 2° (321 x 220mm). 454 leaves: COMPLETE. Roman and italic types. Double column, 66 lines, headlines and catchwords, pages box-ruled, woodcut head- and tailpieces and initials, engraved portrait of Shakespeare by Martin Droeshout in third state. (First 16 leaves with minor worming in lower margin, A2-5 with head-rules just shaved, four tiny rust-holes affecting a few letters, tiny paper flaw in 2r5 just affecting part of the outer border-rule, 4 corners torn without loss of text, some leaves with very light dampstaining, occasional dust-soiling, small stains, slight spotting). 18th-century English mottled calf tooled in blind and gilt, later gilt spine label (rebacked preserving earlier backstrip, repairs at corners and board edges); red morocco pull-off case.

### PROVENANCE:

'GB' initials on \*1r, perhaps contemporary; Montague Garrard Drake (1692-1728), of Shardeloes, Bucks., MP for Amersham (bookplate dated 1708 on title verso); Bernard Quaritch Ltd., London, 27 November 1923 (collation note on lower pastedown); The Rosenbach Company, New York, before 1929 (typed catalogue notes laid in); Robert Walsingham Martin (1871-1961), of New Rochelle, N.Y. (bookplate; his sale, Parke-Bernet, 12 November 1963, lot 405, \$2400); Paul Francis Webster (1907-1984), noted lyricist (bookplate; his sale, Sotheby's New York, 24 April 1985, lot 74, \$21,000); Albert H. Small.

THE SECOND FOLIO, third (and rarest) issue of the second collected edition of Shakespeare's plays. It was shared by the five publishers listed in the colophon, all of whom were proprietors of rights to one or more of the plays. Robert Allot took the largest interest in the edition (STC 22274 and 22274a), which his widow assigned to John Legat the younger and Andrew Crooke the elder in 1637, who were responsible for subsequent issues of the edition c. 1641 (STC 22274e.3 and 22274e.5 [the present issue]). The title-page bears the Allot imprint (Smith's Allot title 3, and its conjugate the "Effigies" leaf variant B).

MR. WILLIAM  
SHAKESPEARES  
COMEDIES,  
HISTORIES, and  
TRAGEDIES.

Published according to the true Originall Copies.

*The second Impression.*



*Martin Droghda sculpit London.*

LONDON,

Printed by *Tho. Cotes*, for *Richard Hawkins*, and are to be sold at his shop  
in Chancery Lane, neere Serjeants Inne. 1632.

The Second Folio contains JOHN MILTON'S FIRST APPEARANCE IN PRINT: an epitaph on Shakespeare in 16 lines, *incipit*: 'What neede my Shakespeare for his honour'd bones'; this appears on the same page A5r as 'Upon the Effigies' in eight lines, *incipit*: 'Spectator, this Lifes Shaddow is; To see.' The inner forme containing these two poems is recorded in several states (in this copy: 'Comick' in line 3, 'Laugh' in line 4, 'passions' with ligatured double-s in line 6 of the 'Effigies' poem); the outer forme contains the title (A2r), whose setting varies according to the publisher in the imprint. Like its predecessor, from which the edition was set page-for-page, the Second Folio has survived in relatively numerous copies, but it is now rarely found in early bindings. A FRESH COPY.

COLLATION:

πA<sup>6</sup> \*4 (A1r blank, A1v Ben Jonson's verses *To the Reader*, A2r letterpress title and Martin Droeshout's engraved portrait of the playwright, verso blank, A3 editors' dedication to the Earls of Pembroke and Montgomery, A4r editors' note *To the great variety of Readers*, verso blank, A5r verses *Upon the Effigies of my worthy Friend, the Author Master William Shakespeare* and *An Epitaph on the admirable Dramaticke Poet, W. Shakespeare* [the latter by John Milton (1608-74)], verso blank, A6r verses *To the memorie of the deceased Author* by L. Digges and I.M., verso blank, \*1r *The Names of the Principall Actors in all these Playes*, verso blank, \*2 Ben Jonson's verses *To the memory of my beloved, The Author*, \*3 verses *On Worthy Master Shakespeare and his Poems* by I.M.S., \*4r Hugh Holland's verses *Upon the Lines and Life of the Famous Scenicke Poet*, \*4v *A Catalogue of all the Comedies, Histories, and Tragedies contained in this Booke*; A-Z, Aa-Bb<sup>6</sup> Cc<sup>2</sup> (Comedies: A1r *The Tempest*, B4v *The Two Gentlemen of Verona*, D2r *The Merry Wives of Windsor*, F1r *Measure for Measure*, H1r *The Comedie of Errors*, I3r *Much adoe about Nothing*, L1v *Loves Labour's lost*, N1r *A Midsommer Nights Dreame*, O4r *The Merchant of Venice*, Q3r *As you like it*, S2v *The Taming of the Shrew*, V1v *All's Well, that Ends Well*, Y2r *Twelفة Night, Or what you will*, Z6v blank, Aa1r *The Winters Tale*, Cc2v blank); a-y<sup>6</sup> (Histories: a1r *The life and death of King Iohn*, b6r *The Life and Death of King Richard the Second*, d5v *The First Part of Henry the Fourth, with the Life and Death of Henry Sirnamed Hot-spurre*, f6v *The Second Part of Henry the Fourth, Containing his Death: and the Coronation of King Henry the Fift*, i2r *Epilogue*, i2v *The Actors Names*, i3r *The Life of King Henry the Fift*, l4v *The first Part of King Henry the Sixt*, n4v *The second Part of King Henry the Sixt, with the death of the Good Duke Humfrey*, p6r *The third Part of King Henry the Sixt, with the death of the Duke of Yorke*, s1r *The Tragedy of Richard the Third: with the Landing of Earle Richmond, and the Battell of Bosworth Field*, u5r *The Famous History of the Life of King Henry the Eight*); aa-zz aaa-ccc<sup>6</sup> ddd<sup>4</sup> (Tragedies: aa1r *The Prologue*, aa1v *The Tragedie of Troylus and Cressida*, cc3v *The Tragedy of Coriolanus*, ee6v *The Lamentable Tragedy of Titus Andronicus*, gg5v *The Tragedie of Romeo and Iuliet*, ii6r *The Life of Tymon of Athens*, ll4v *The Actors Names*, ll5r *The Tragedie of Iulius Caesar*, nn4r *The Tragedie of Macbeth*, pp2v *The Tragedy of Hamlet, Prince of Denmarke*, rr6r *The Tragedie of King Lear*, vv1v *The Tragedy of Othello, the Moore of Venice*, yy4v *The Tragedy of Anthony, and Cleopatra*, bbb1r *The Tragedy of Cymbeline*, ddd4r colophon, verso blank).

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Greg III: 1116; STC 22274e.5; W.B. Todd. 'The Issues and States of the Second Folio and Milton's Epitaph,' in: *Studies in Bibliography* V (1952-53), pp 81-108.

£180,000-250,000

\$260,000-350,000

€230,000-310,000



SHAKESPEARE'S  
WORKS



*To the Reader.*

This *Figure*, that thou here see'st put,  
It was for gentle *Shakespeare* cut;  
Wherein the *Graver* had a strife  
With *Nature*, to out-doe the *Life* :  
O, could he but have drawn his *Wit*  
As well in *Brasse*, as he has hit  
His *Face* ; the *Print* would then surpasse  
All, that was ever writ in *Brasse*.  
But since he cannot, *Reader*, look  
Not on his *Picture*, but his *Book*.

*B. J.*

MR. WILLIAM  
SHAKESPEAR'S

Comedies, Histories, and Tragedies.

Published according to the true Original Copies.

*The third Impression.*

And unto this Impression is added seven Playes, never  
before Printed in Folio.

*viz,*

*Pericles Prince of Tyre.*

*The London Prodigall.*

*The History of Thomas L<sup>d</sup> Cromwell.*

*Sir John Oldcastle Lord Cobham.*

*The Puritan Widow.*

*A York-shire Tragedy.*

*The Tragedy of Locrine.*



LONDON, Printed for P. C. 1664.

## THE THIRD FOLIO

### 0103

SHAKESPEARE, William (1564–1616). *Comedies, Histories and Tragedies. Published according to the true original copies. The third impression. And unto this Impression is added seven Playes, never before Printed in Folio.* Edited by John Heminge (d. 1630) and Henry Condell (d. 1627), except for the 7 additional plays. London: Printed [by Roger Daniel, John Hayes or Thomas Ratcliffe, and Alice Warren] for P[hilip]. C[hewind], 1664.

Median 2° (330 x 219mm). 517 leaves (including additional A1): COMPLETE. Roman and italic types. Double column, 66 lines, headlines and catchwords, pages box-ruled, woodcut title device, head- and tailpieces and initials, engraved portrait of Shakespeare by Martin Droeshout in third state. (Tiny hole in about a dozen leaves, occasionally affecting a few letters, paper flaw into text without loss in P5, short marginal wormtrack in Lll2–5, occasional small stain or faint spotting, small wax spot on a few leaves.) English mid- to late 18th-century polished calf gilt, single-fillet border on sides, flat spine tooled in compartments, red leather label 'SHAKESPEAR', yellow edges (a few scuff marks, extremities lightly rubbed).

#### PROVENANCE:

Sir George Augustus William Shuckburgh-Evelyn (1751–1804), Baronet, Member of Parliament, mathematician, astronomer, and Fellow of the Royal Society (signature dated 1800 on flyleaf, along with a note 'Third edit. Much scarcer than the 2d', no. 5628 on pastedown). See lot 101 for more details on Shuckburgh as a bibliophile. At his death in 1804 his collection was inherited by his daughter Julia and passed by descent: on Julia's death in 1814 it passed to her husband, Charles Jenkinson (1784–1851, later third Earl of Liverpool); then to Lady Selina Jenkinson (1812–83), Lord Liverpool's second daughter, whose first marriage was to William Charles Wentworth-Fitzwilliam, Viscount Milton (1812–35); Lady Mary Selina Charlotte Wentworth-Fitzwilliam (1833–99), only daughter of the above, who married William Henry Berkeley, second Viscount Portman (1829–1919); Henry Berkeley, third Viscount Portman (1860–1923), whose wife Emma Andalusia Frese Kennedy (d.1929) was the widow of Lionel George Henry Seymour Dawson-Damer, fifth Earl of Portarlington (1858–1900); and continued by descent to the present owner.

THE THIRD FOLIO, SECOND ISSUE, AUGMENTED WITH *PERICLES*; THE RAREST OF THE FOUR FOLIOS. THE SHUCKBURGH THIRD FOLIO IS EXCEPTIONALLY FINE. IT IS TALL, FRESH AND IN BIBLIOPHILE CONDITION.

A legend has long persisted that a large proportion of this edition was destroyed in the Great Fire of London in 1666, an assertion also made by George Shuckburgh on the flyleaf of the present copy. Even though the pre-fire address of the publisher, Chetwind, is not known, Jackson notes that the legend 'would seem to be substantiated by the records' (Pforzheimer III, p. 939).





*To the Reader.*

This *Figure*, that thou here seest put,  
It was for gentle *Shakespeare* cut;  
Wherein the *Graver* had a strife  
With *Nature*, to out-doe the *Life* :  
O, could he but have drawn his *Wit*  
As well in *Brasse*, as he has hit  
His *Face* : the *Print* would then surpass  
All, that was ever writ in *Brasse*.  
But since he cannot, *Reader*, look  
Not on his *Picture*, but his *Book*;

*B. J.*

M<sup>R</sup>. WILLIAM  
SHAKESPEAR'S

Comedies, Histories, and Tragedies.

Published according to the true Original Copies.

*The third Impression.*

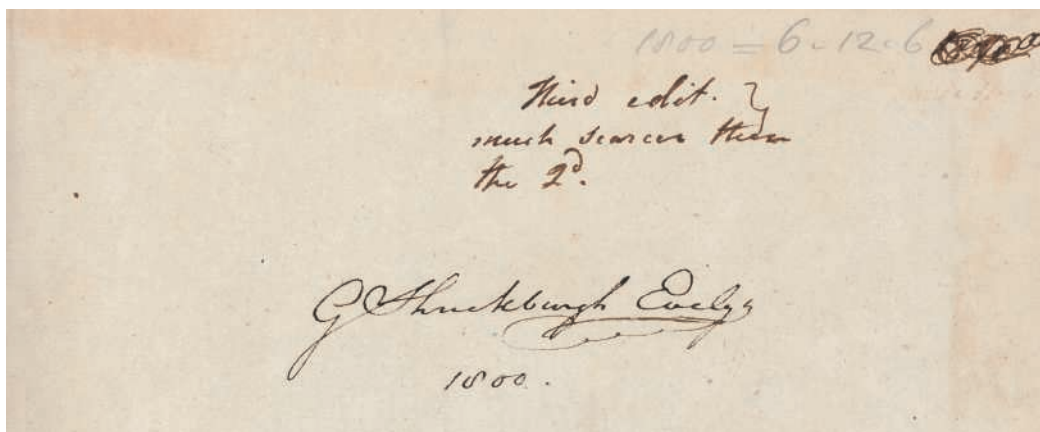
And unto this Impression is added seven Playes, never  
before Printed in Folio.

*viz,*

*Pericles Prince of Tyre.*  
*The London Prodigall.*  
*The History of Thomas L<sup>d</sup> Cromwell.*  
*Sir John Oldcastle Lord Cobham.*  
*The Puritan Widow.*  
*A York-shire Tragedy.*  
*The Tragedy of Locrine.*



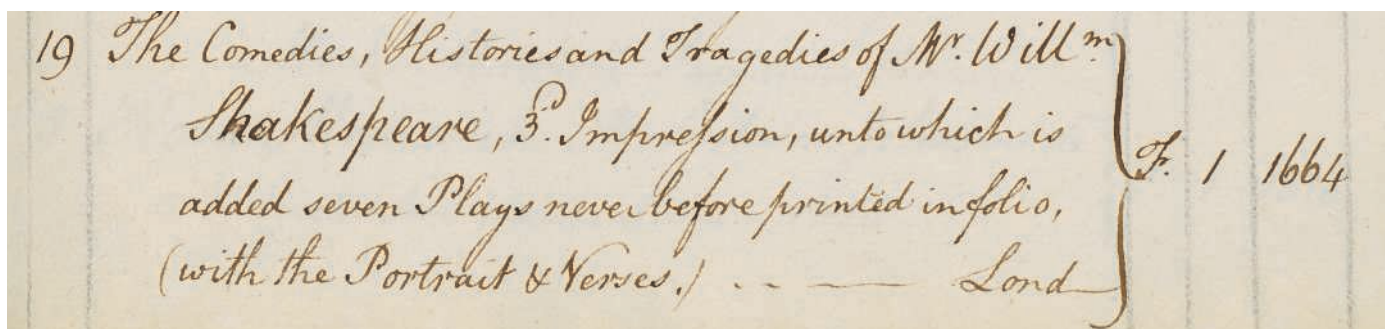
LONDON, Printed for P. C. 1664.



The Third Folio is a page-for-page reprint of the Second Folio, augmented in its second issue by seven additional plays, of which only *Pericles* is authentic. The other six plays are now regarded as spurious, although all appeared in Shakespeare's lifetime with either his name or initials attached. The first issue came out without the added plays and with or without the portrait on the title-page dated 1663. The second issue added the seven plays and is known by the frontispiece-portrait; Jonson's verses below the portrait cancel the 'To the Reader' leaf and the 1664 title cancels the 1663 title; both the cancels and the cancellanda are sometimes present.

Although the name of the publisher, Philip Chetwind (d.1680) appears alone on the title-page, other owners of copyright were Eleanor Cotes, Miles Flesher, William Leake, John Martin, Gabriel Bedell, Thomas Collins and Alice Warren. Robert Allot's widow, Mary, was forced to relinquish her husband's copyrights before marrying Chetwind, but Chetwind successfully contested the assignment and recovered the copyrights on her behalf. The printing itself was divided between Roger Daniel, a second shop perhaps that of John Hayes, and Alice Warren.

Samuel Pepys records in his Diary purchasing an edition of Shakespeare's plays in 1664; he subsequently sold it when he acquired the newest edition, the Fourth Folio, in 1685.



Shuckburgh library catalogue entry, c. 1800.

## COLLATION:

7A<sup>+</sup>(±A1,2 retaining uncanceled A1 bound after its conjugate A4) b<sup>6</sup> (A1r blank, 1v frontispiece of Martin Droeshout's engraved portrait of the author [3rd state] above Ben Jonson's verses *To the Reader*, 2r second-issue title with woodcut vignette, verso blank); A1r blank, A1v *To the Reader*, A2r second-issue title dated 1664 and listing the additional 7 plays, verso blank, A3 editors' dedication to the Earls of Pembroke and Montgomery, A4 editors' note *To the great variety of Readers*, uncanceled A1, r blank, v Ben Jonson's verses *To the Reader*, b1r L. Digges's verses *To the Memory of the deceased Authour*, b1v anonymous verses *Upon the Effigies*, and *To the Memory of Mr. W. Shakespeare* by J.M., b2r-3r *To the Memory of my beloved the Author* by Ben. Johnson, b3v-4v verses by J.M.S. *On worthy Mr. Shakespeare, and his Poems*, b5r *An Epitaph* [by John Milton], b5v Hugh Holland's verses *Upon the Lines and Life of the Famous Scenick Poet*, b6r *The names of the principal Actors*, b6v *A Catalogue of all the Comedies, Histories, and Tragedies*; A-Z, Aa<sup>6</sup> Bb<sup>8</sup> (Comedies: A1r *The Tempest*, B4v *The Two Gentlemen of Verona*, D2r *The Merry Wives of Windsor*, F1r *Measure For Measure*, H1r *The Comedie of Errors*, I3r *Much adoe about Nothing*, L1v *Love's Labour's Lost*, N1r *A Midsummers nights Dream*, O4r *The Merchant of Venice*, Q3r *As you like it*, S2v *The Taming of the Shrew*, V1v *All's well that ends well*, Y2r *Twelve-Night*, Z6v blank, Aa1r *The Winters Tale*, Bb8v blank); Cc-Zz Aaa<sup>6</sup> (Histories: Cc1r *King John*, Dd6r *Richard the Second*, Ff5v *First Part of Henry the Fourth*, Hh6v *Second Part of Henry the Fourth*, Ll2r *Epilogue*, Ll2v *The Actors Names*, Ll3r *Henry the Fifth*, Nn4v *first Part of Henry the Sixth*, Pp4v *second Part of Henry the Sixth*, Rr6r *third Part of Henry the Sixth*, Uu1r *Richard the Third*, Yy5r *Henry the Eighth*); Bbb-Zzz Aaaa-Dddd<sup>6</sup> Eeee<sup>+</sup> (Tragedies: Bbb1r *Prologue*, Bbb1v *Troilus and Cressida*, Ddd3v *Coriolanus*, Fff6v *Titus Andronicus*, Hhh5v *Romeo and Juliet*, Kkk6r *Tymon of Athens*, Mmm4v *The Actors Names*, Mmm5r *Julius Caesar*, Ooo4r *Macbeth*, Qqq2v *Hamlet*, Sss6r *King Lear*, Xxx1v *Othello*, Zzz4v *Anthony and Cleopatra*, Cccc1r *Cymbeline*, Eeee4v blank); a<sup>6</sup> b<sup>+</sup> \*-\*\*\*\*\* ¶A-¶B<sup>6</sup> ¶C-¶F<sup>+</sup> ¶G<sup>6</sup> (additional Plays, a1r *The much admired Play, called Pericles, Prince of Tyre, Written by W. Shakespeare, and published in his life time*, \*1r *The London Prodigal*, \*\*\*1r *The History of the Life and Death of Thomas Lord Cromwell*, ¶A1r *The History of Sir John Oldcastle, the good Lord Cobham*, ¶B6r *The Puritan: or, The Widow of Watling-street*, ¶E2r *A York-shire Tragedy, Not so New, as Lamentable and True*, ¶F1v *The Tragedy of Loocrine, the eldest Son of King Brutus*).

## BIBLIOGRAPHICAL REFERENCES:

Bartlett 122; Gregg III, pp. 1116-19; Jaggard p. 496; Pforzheimer 909; Wing S-2914.

£300,000-400,000

\$430,000-560,000

€380,000-490,000



## THE FOURTH FOLIO

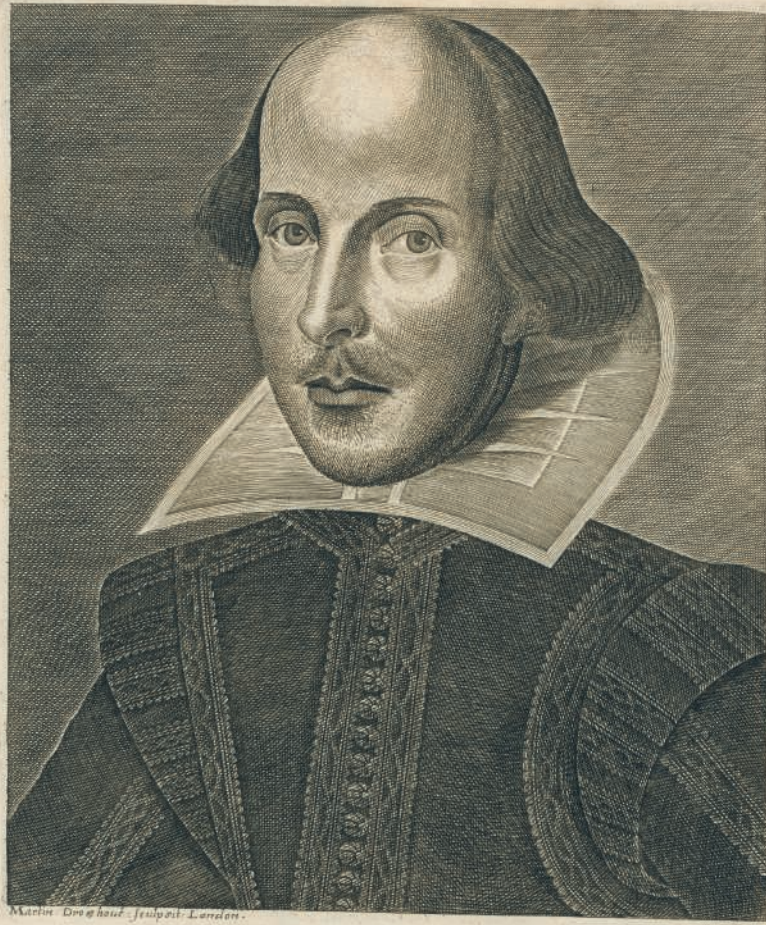
0104

SHAKESPEARE, William (1564-1616). *Comedies, Histories, and Tragedies*. Published according to the true Original Copies. Unto which is added, Seven Plays, never before Printed in Folio. The Fourth edition. Edited by John Heminge (d. 1630) and Henry Condell (d. 1627), except for *Pericles* and six other plays added by the publisher of the Third Folio, Philip Chetwind (d. 1680). London: Printed [by Robert Roberts and others] for H. Herringman, E. Brewster, and R. Bentley, 1685.

Large 2° (364 x 238mm). 457 leaves (of 458, lacking title; see collation below). Engraved portrait of Shakespeare by Martin Droeshout in its fourth state above the verses 'To the Reader' on verso of the first leaf. Roman and italic types. Double column, 74 lines, pages box-ruled, headlines and catchwords, woodcut initials. (Marginal paper flaw in 5 leaves, neat paper flaw into text without loss in F4, H1 and \*Bbb1, tiny hole in 4 leaves, Mmm1 with small hole and loss of a few letters, occasional small stains, 4 leaves slightly soiled.) UNRESTORED CONTEMPORARY BINDING: sprinkled calf, sides ruled in blind, blind herringbone roll on bands, spine ends, and board edges, red sprinkled edges (a little worn, short tear at lower hinge and headcap, pastedowns partly lifted, inner hinges split).

### PROVENANCE:

Sir George Augustus William Shuckburgh-Evelyn (1751-1804), Baronet, Member of Parliament, mathematician, astronomer, and Fellow of the Royal Society (see lot 101 for more details on Shuckburgh as a bibliophile); tucked into this volume is a single sheet of Shuckburgh's extensive notes describing this copy of the Fourth Folio, including its contents, page measurements, and a diagram of its layout; contemporary slip tipped to front pastedown noting 'title-page wanting / this must be supplied / otherwise perfect / The 2nd - 3rd- and this - the 4th - Editions should be rebound - uniform. The first - when possible - exchanged for a better copy'. At his death in 1804 his collection was inherited by his daughter Julia and passed by descent: on Julia's death in 1814 it passed to her husband, Charles Jenkinson (1784-1851, later third Earl of Liverpool); then to Lady Selina Jenkinson (1812-83), Lord Liverpool's second daughter, whose first marriage was to William Charles Wentworth-Fitzwilliam, Viscount Milton (1812-35); Lady Mary Selina Charlotte Wentworth-Fitzwilliam (1833-99), only daughter of the above, who married William Henry Berkeley, second Viscount Portman (1829-1919); Henry Berkeley, third Viscount Portman (1860-1923), whose wife Emma Andalusia Frese Kennedy (d.1929) was the widow of Lionel George Henry Seymour Dawson-Damer, fifth Earl of Portarlington (1858-1900); and continued by descent to the present owner.



*Martin Droghda Sculptor London.*

*To the Reader:*

This *Figure* that thou here seest put,  
It was for gentle *Shakespear* cut ;  
Wherein the *Graver* had a strife  
With Nature to outdo the *Life*.  
O, could he but have drawn his *Wit*  
As well in *Brass*, as he has hit  
His *Face* ; the *Print* would then surpass  
All that was ever writ in *Brass*.  
But since he cannot, *Reader*, look  
Not on his *Picture*, but his *Book*.

The Fourth Folio was set from the second issue of the Third Folio, containing the additional plays, of which *Pericles* is authentic, and was the last of the 17th-century editions of Shakespeare's works. It remained the preferred edition, regarded by editors, readers and collectors as textually the best until Samuel Johnson and Edward Capell established the primacy of the First Folio text in the mid-18th century.

The most striking difference between the Fourth Folio and its predecessors is its height: Herringman and his co-publishers decided on a larger paper size to increase the number of lines per page and decrease the bulk of the book. Even with the additional plays, the Fourth Folio hardly contains more sheets than the First and Second Folios. It is the only edition in which each play does not start on a new page, it is in a larger fount and is more liberally spaced than the three earlier editions. In common with the Third, the Fourth Folio dropped the final 'e' from Shakespeare's name, a habit which persisted until the beginning of the 19th century.

The printing was shared between 3 presses, one of which, responsible for the first section, has been identified as that of Robert Roberts on the basis of the ornaments. One page of text was apparently overlooked in type-setting, necessitating two pages of L1 to be set in a smaller type in order to accommodate the missing text. The second section contains various errors in the signatures, some of which have been corrected in manuscript, very likely while still in the hands of the printer or publisher. The present copy has signatures Bb1 and Cc1 corrected in manuscript.

Three simultaneous issues of the Fourth Folio have been identified, differing only in the title-page (absent here), re-set to reflect Richard Chiswell's participation and marketing through the booksellers Joseph Knight and Francis Saunders. Greg notes that 17 reprinted sheets are found in some copies; these sheets are in their original state in the Shuckburgh copy.

A TALL, FRESH AND CRISP COPY, retaining part of the deckle edge in several leaves and strong impressions.

## COLLATION:

π<sup>2</sup> A<sup>4</sup> (π1r blank, π1v portrait and Jonson's *To the Reader*, π2r title and woodcut fleur-de-lys vignette, verso blank, A1 editors' dedication, A2r editors' note *To the Great Variety of Readers*, A2v-3r verses *To the Memory of William Shakespear* by L. Digges, J.M. and Ben. Johnson, the anonymous verses *Upon the Effigies*, and *On worthy Mr Shakespear* by J.M.S., A3v Milton's *Epitaph on Shakespear* and Hugh Holland's *Upon the Lines and Life*, A4r *The Names of the principal Actors* and *A Catalogue* [omitting the added plays], verso blank); A-Y<sup>6</sup> Z<sup>4</sup> (Comedies: A1r *The Tempest*, B3v *The Two Gentlemen of Verona*, C6r *The Merry Wives of Windsor*, E4r *Measure for Measure*, G2v *The Comedy of Errors*, H3v *Much ado about Nothing*, I6v *Love's Labour's lost*, L4v *A Midsummers nights Dream*, M6v *The Merchant of Venice*, O4v *As you like it*, Q2v *The Taming of the Shrew*, R6v *All's well that ends well*, T5v *Twelf-Night*, X3v *The Winters Tale*, Z4r *The Names of the Actors*, verso blank); Bb-Zz \*Aaa-\*Ddd<sup>6</sup> \*Eee<sup>8</sup> (Histories and Tragedies: Bb1r *King John*, Cc4v *Richard II*, Ee3r *first Part of Henry IV*, Gg2r *Second Part of Henry IV*, Ii2r *Epilogue* and *The Actors Names*, Ii2v *Henry V*, Ll2v *first Part of Henry VI*, Nn1r *Second Part of Henry VI*, Pp1r *third Part of Henry VI*, Qq6v *Richard III*, Tt2v *Henry VIII*, Xx3r *Troilus and Cressida*, Zz3v *Coriolanus*, \*Bbb5r *Titus Andronicus*, \*Ddd3r *Romeo and Juliet*); Aaa-Qqq<sup>6</sup> (Tragedies: Aaa1r *Timon of Athens*, Bbb4v *Julius Caesar*, Ddd2v *Macbeth*, Eee6r *Hamlet*, Hhh2r *King Lear*, Kkk2r *Othello*, Mmm3v *Anthony and Cleopatra*, Ooo5r *Cymbeline*); Rrr-Zzz Aaaa-Bbbb<sup>6</sup> Cccc<sup>2</sup> (Seven added plays: Rrr1r *Pericles*, Sss4v *The London Prodgal*, Ttt6r *Cromwell*, Xxx1r *Sir John Oldcastle*, Yyy5v *The Puritan*, Aaaa2v *A Yorkshire Tragedy*, Aaaa5v *Locrine*, Cccc2v blank).

## BIBLIOGRAPHICAL REFERENCES:

Bartlett 123; Wing S-2915; Greg III, pp 1119-21; Jaggard p. 497; Pforzheimer 910 and 911.

£15,000-20,000

\$22,000-28,000

€19,000-25,000



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE 1 DESCRIPTION OF LOTS

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

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

## 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

## 3 CONDITION

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

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

## 4 VIEWING LOTS PRE-AUCTION

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

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

## 5 ESTIMATES

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

## 6 WITHDRAWAL

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

## 7 JEWELLERY

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

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

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

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

## 8 WATCHES & CLOCKS

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

## 2 RETURNING BIDDERS

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

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

## 5 BIDDING IN PERSON

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

## 6 BIDDING SERVICES

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

### (a) Phone Bids

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

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

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

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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



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

## 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

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

### 2 TAXES

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

### 3 ARTIST'S RESALE ROYALTY

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

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

### 2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

- This additional **warranty** does not apply to:
  - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings,

stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

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

(iii) books not identified by title;

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

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

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

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

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

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

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

## 2. TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

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

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

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

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

#### (b) Lots made of protected species

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

to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

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

(d) **Lots containing material that originates from Burma (Myanmar)**

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

(e) **Lots of Iranian origin**

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

(f) **Gold**

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

(g) **Jewellery over 50 years old**

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

(h) **Watches**

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

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

## I OUR LIABILITY TO YOU

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

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

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

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

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

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

### 8 WAIVER

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

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase

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

## 10 REPORTING ON

### WWW.CHRISTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## VAT SYMBOLS AND EXPLANATION

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

### VAT payable

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

### VAT refunds: what can I reclaim?

If you are:

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

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

(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.  
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.  
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.  
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.  
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

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

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

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

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

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

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

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

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

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

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

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

### Other Arrangements

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

### Bidding by parties with an interest

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

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

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

### BOOKS

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

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

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

## STORAGE AND COLLECTION

### STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP  
Telephone: +44 (0)800 988 6100  
Email: [collections@cadogantate.com](mailto:collections@cadogantate.com).

While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale. To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

### SHIPPING AND DELIVERY

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

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

### PAYMENT

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

### POST-WAR & CONTEMPORARY ART

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

### BOOKS

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

### EXTENDED LIABILITY CHARGE

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

### Christie's Fine Art Storage Services

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

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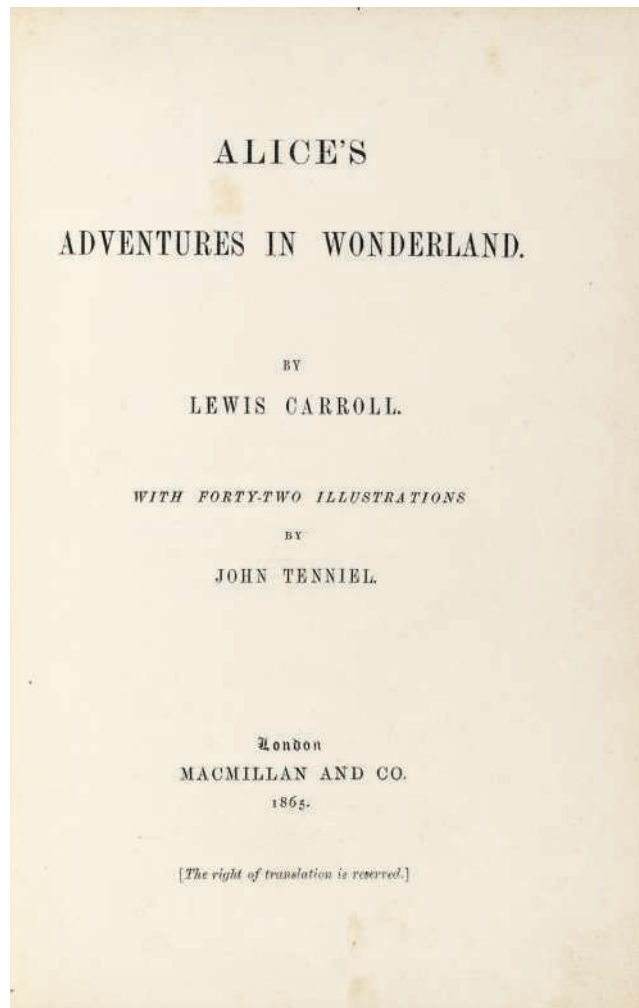
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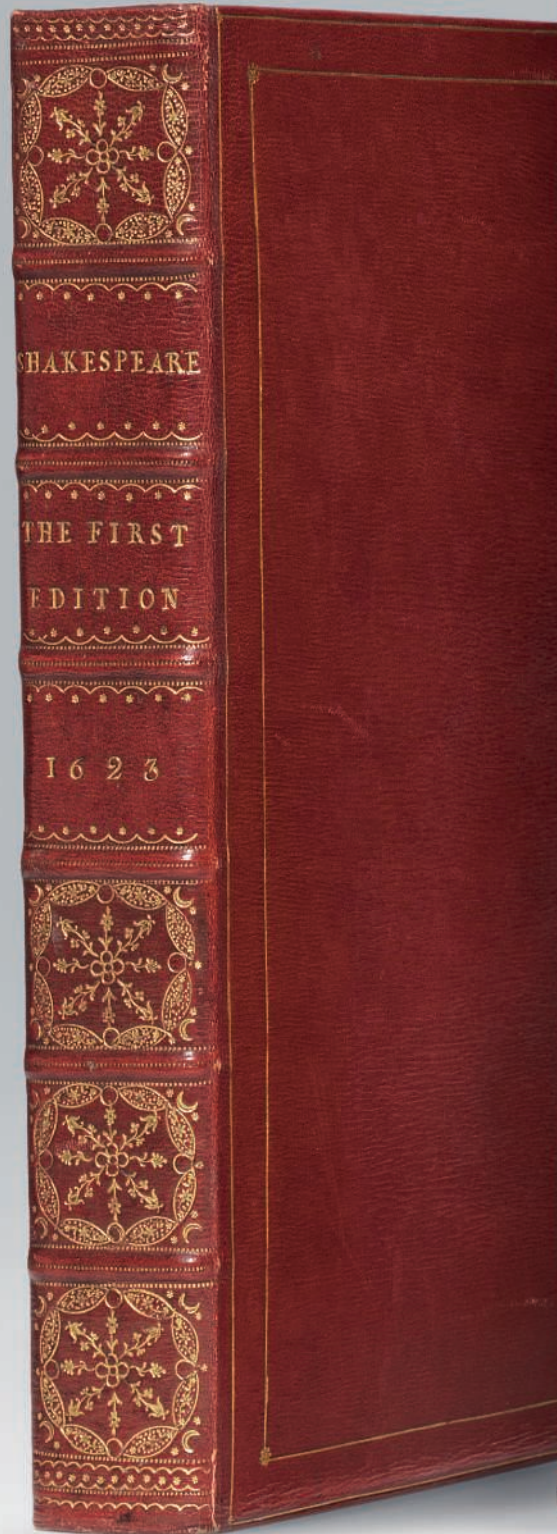
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