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THE ORNITHOLOGICAL LIBRARY OF GERALD DORROS, MD

THURSDAY 15 JUNE 2017

AUCTION

Thursday 15 June 2017
at 11.30 am (Lots 101-139)

20 Rockefeller Plaza
New York, NY 10020

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Saturday	10 June	10.00 am - 5.00 pm
Sunday	11 June	1.00 pm - 5.00 pm
Monday	12 June	10.00 am - 5.00 pm
Tuesday	13 June	10.00 am - 5.00 pm
Wednesday	14 June	10.00 am - 5.00 pm

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[40]

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21/06/16

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CHRISTIE'S



INTRODUCTION

by David George Haskell

It is not often that an intellectual revolution leaves a comet's tail of beauty in its wake, a lasting and brilliant signature. But the transformation of our understanding of "nature" in the late eighteenth and the nineteenth centuries left such a mark in the pages of books of natural history. The Gerald Dorros collection is a treasury of fine, rare examples of this pivot moment in intellectual history.

The images in this collection describe and celebrate new-found awareness of the biological riches of the world, an exploration of creatures more diverse and multitudinous than had been imagined. These images also record the transition of illustrative technique: from Saverio Manetti's extraordinary engravings, to the rise of hand-colored lithography in John James Audubon, and finally to the apogee of the lithographic golden age in John Gould, Daniel Giraud Elliot, and Richard Bowdler Sharpe. Beyond representation and technique, we see the intellectual import of these works. Their ink and washes of color make manifest the process of discovery and interpretation. These images changed how we think about "nature." Science and art are unified: one does not follow the other, they unfold together.

Animals in the earliest works in the collection are defined by the artists as self-contained entities, delineated on the page and in our thoughts by each creature's anatomy and physiognomy. Relationship to others is either secondary or takes the form of human allegory. In later works, the narrative of each image emerges from the relation of the animal to its surroundings. Audubon, building on earlier work by Mark Catesby and others, emphatically used the ecological context of each species to build this narrative. Each animal emerges from its place, its ecological companions. This is a fundamental ontological shift. Selfhood is a product of a web of interconnections. Each artist-naturalist has his own interpretation of this theme, so the diversity of artistic voices adds to the narrative of place: Audubon's almost feral energy from the American frontier contrasts with the lush detail of Gould's tropical birds and the quiet portraiture in Edward Thomas Booth's Scotland.

The Dorros collection is also an outstanding example of the "ecosystem" of artists and others who create each manuscript. Books, like birds, are born from ecologies of inter-relationship. These connections were often hidden under the simplifying moniker of the author's name. But the homes and ateliers from which these works came contain both the origin story of an individual book and reveal the nature of artistry in each era. Manetti's works were created largely through the work of Florence's premier engravers, Lorenzo Lorenzi and Violante Vanni (lot 35). Elizabeth Gould, John's wife, is the artist responsible for much of the output under his name. Richard Bowdler Sharpe, Edward Lear, and Joseph Wolf, also worked under Gould as well as producing notable works under their own names. Elliot sponsored many of the leading lithographers of his day. Audubon's work depended on the printers Robert Havell Jr and Snr, a fact evinced by Audubon's dedication in the Dorros copy of *Ornithological Biography* (lot 1).

In gazing on the birds and mammals that populate the books' pages, and reading the text and subtext of each of these works, we see both the birth of new ways of understanding nature and the complex social context from which this revolution emerged.

David George Haskell is the author of "The Songs of Trees" and "The Forest Unseen", winner of the 2013 National Academies' Best Book Award and Pulitzer finalist. He is a professor of biology at The University of the South in Sewanee, TN.

JOHN JAMES AUDUBON

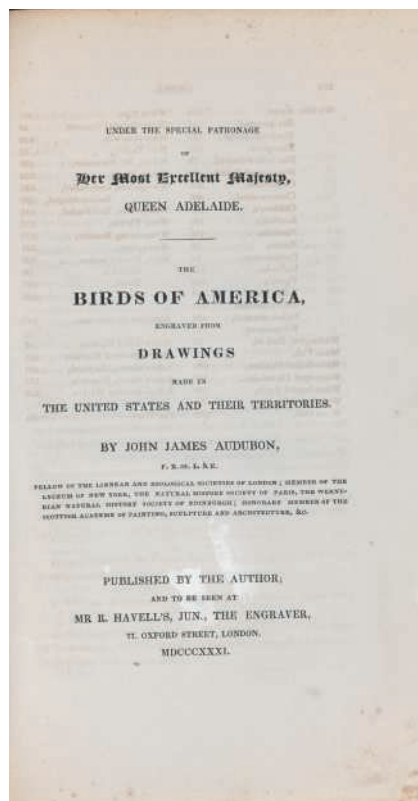
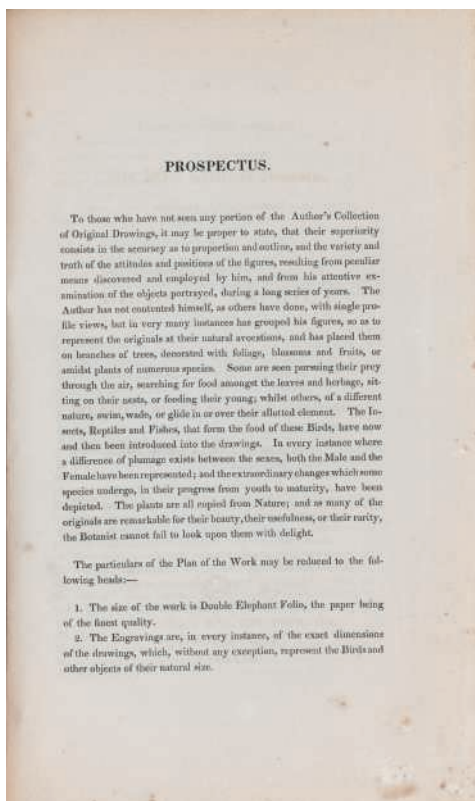
1785-1851



© Getty Images

John James Audubon was born on April 26, 1785 in Les Cayes, Santo Domingo (now Haiti). He was the illegitimate son of Jean Audubon, a French sea captain and agent for a Nantes mercantile firm in Santo Domingo, and Mlle. Jeanne Rabin(e?), his Creole mistress. The mother died within a year of her son's birth, and young Audubon and his half sister (Jean's illegitimate daughter by another mistress) were sent to Nantes in 1791, where they joined their father and his wife Anne Moynet. The two were legally adopted in 1794, and Jean-Jacques Fougre Audubon (his full legal adopted name) spent his early youth at Nantes and Couron, where he received a minimal elementary education. Here, Audubon's lifelong preoccupation with birds found its earliest expression, as he spent endless hours collecting specimens from his countryside rambles, later to be stuffed and drawn.

"The dramatic impact of his ambitious, complex pictures and a romantic image as 'the American woodsman' secured Audubon entry into a scientific community much preoccupied with little-known lands. He met the leaders of society and science and was elected to the leading organizations, including the Royal Society of London. Among his friends were the gifted ornithologist William Swainson, from whom he learned some niceties of technical ornithology, and the orderly, brilliant Scottish naturalist-anatomist William MacGillivray. The text for Audubon's pictures, separately produced at Edinburgh, emerged as the five-volume *Ornithological Biography*. MacGillivray edited this for grammatical form, and he also contributed extensive anatomical descriptions to the later volumes" (*DSB*). With his printers, Robert Havell Sr and Jr, and his sons, he created the masterpieces of natural history, *The Birds of America* and *The Viviparous Quadrupeds of North America*.



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AUDUBON, John James. Prospectus for: *The Birds of America*. London: Published by the Author and seen at Mr. R. Havell's, Jun., the Engraver, 1831.

8vo (278 x 175 mm). 16 pages. Containing: title; 2pp. prospectus; 3pp. list of contents; 4pp Extracts from Reviews by Baron Cuvier and W. Swainson; 5pp. list of subscribers. (Leaves 6–8 with tear at gutter crossing text, the leaves partly sprung at top).

[Bound after:]

Ornithological Biography, or an Account of the Habits of the Birds of the United States of America; Accompanied by Descriptions of the Objects Represented in the Work Entitled The Birds of America, and Interspersed with Delineations of American Scenery and Manners. Philadelphia: Judah Dobson, 1831. 8vo. Half-title. (Browning and scattered foxing.) Original cloth-backed muslin, uncut (sympathetically rebacked, endpapers renewed). Provenance: Meigs (inscription on title).

FIRST AMERICAN EDITION OF VOLUME I OF THE 'ORNITHOLOGICAL BIOGRAPHY' WITH THE VERY RARE PROSPECTUS. Although Audubon's American agent, Dr. Richard Harlan of Philadelphia, had made arrangements with Judah Dobson to print the American edition of the text for the *Birds*, he failed to actively promote the work and sales were weak. Audubon later arranged for a subsequent edition of volume I to be printed in 1832 by Carey and Hart; vol. II was published in Boston in 1832, and the remaining volumes all published in Edinburgh. All versions of volume I are scarce, with Sabin noting that "Vol. I is often missing" (Sabin 2366).

Scarcer still is the prospectus: Fries recorded only 16 copies, in six different formats, from a single-sheet to a 16-page gathering. Ten additional copies have been located since Fries' 1973 edition of *The Double Elephant Folio*, either as individual items or bound into the 1831 Edinburgh edition. The present example is Fries' version I, comprising 16 pages, including the list of subscribers. There are 14 known copies of this version. Only those at the Ayer Ornithological Library at the Field Museum in Chicago and at the Ellis Collection at the University of Kansas (neither in Fries) are bound at the end of volume I of the Philadelphia 1831 edition, as here.

This copy also bears an unsigned ink presentation in what may be Audubon's hand. Reading "Meigs", the most likely recipient would have been Henry Meigs, one-term Congressman from New York and president of the Board of Alderman for New York City in 1832–33. It was perhaps presented in the hopes that New York City would buy a copy of *The Birds of America*. The city eventually did, in 1850. Anker 18; Ayer/Zimmer 19; Howes A-389.

\$6,000–8,000

Rob^d Havell Esq
77. Oxford Street
ORNITHOLOGICAL BIOGRAPHY,

OR AN ACCOUNT OF THE HABITS OF THE
BIRDS OF THE UNITED STATES OF AMERICA ;

ACCOMPANIED BY DESCRIPTIONS OF THE OBJECTS REPRESENTED
IN THE WORK ENTITLED

THE BIRDS OF AMERICA,

AND INTERSPERSED WITH DELINEATIONS OF AMERICAN
SCENERY AND MANNERS.

BY JOHN JAMES AUDUBON, F.R.SS.L. & E.

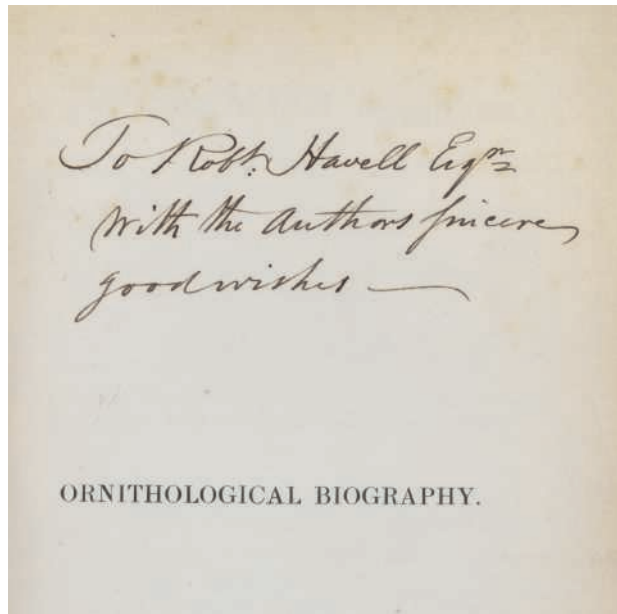
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AND LINNEAN SOCIETY OF NEW YORK, OF THE NATURAL HISTORY SOCIETY OF PARIS, THE
WERNERIAN NATURAL HISTORY SOCIETY OF EDINBURGH ; HONORARY MEMBER OF THE
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E. CHARNLEY, NEWCASTLE ; POOL & BOOTH, CHESTER ; AND BELLBY,
KNOTT, & BELLBY, BIRMINGHAM.

MDCCCXXXI.



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AUDUBON, John James. *Ornithological Biography, or an Account of the Habits of the Birds of the United States of America*. Edinburgh: Adam Black; London: R. Havell Jun., and Longman, Rees, Brown and Green, and others, 1831-1839.

5 volumes, 8vo (268 x 165 mm). Half-titles, numerous woodcut text illustrations, list of subscribers and index at the end of vol. 5. Publisher's glazed salmon cloth, printed paper spine labels, uncut (sympathetically rebaked to match, most original spine labels preserved, repairs to endleaves); quarter red morocco folding cases. *Provenance*: Robert Havell, Jr. (1793-1898), landscape painter and printer, most notably of Audubon's *Birds of America* (presentation inscription from Audubon in vol. 4; ownership inscriptions on titles).

A SUPERB ASSOCIATION COPY OF THE FIRST EDITION, INSCRIBED BY AUDUBON TO ROBERT HAVELL, JR. on the half-title of volume 4: "To Robt: Havell Esq. / With the Author's sincere / good wishes." "As early as November of 1826, shortly after Lizars had begun the engraving of the *Birds of America*, Audubon had written in his journal: 'I shall publish the letterpress in a separate book, at the same time with the illustrations, and shall accompany the descriptions of the birds with many anecdotes and accounts of localities connected with the birds themselves, and with my travels in search of them.' Had Audubon included the letterpress with the engravings, he would have been required, under the British Copyright Act of 1709, to deposit a copy of the work in nine libraries in the United Kingdom. Hence his letterpress appeared separately in the five volumes of the *Ornithological Biography*" (Fries, p. 47).

Havell and his father are responsible for the creation of Audubon's indelible masterpiece, taking over the monumental task of printing Audubon's life-size renderings after the artist replaced Edinburgh printer W. H. Lizars. His colorists on strike in June 1827, Lizars informed Audubon that work was at a standstill, and Audubon refused to slow down the progress of his great work. He quickly chose Robert Havell, Sr. "because of the difficulty of finding colorers made it come too slowly and also because I have it done better and cheaper in London" (quoted by Fries, p. 23).

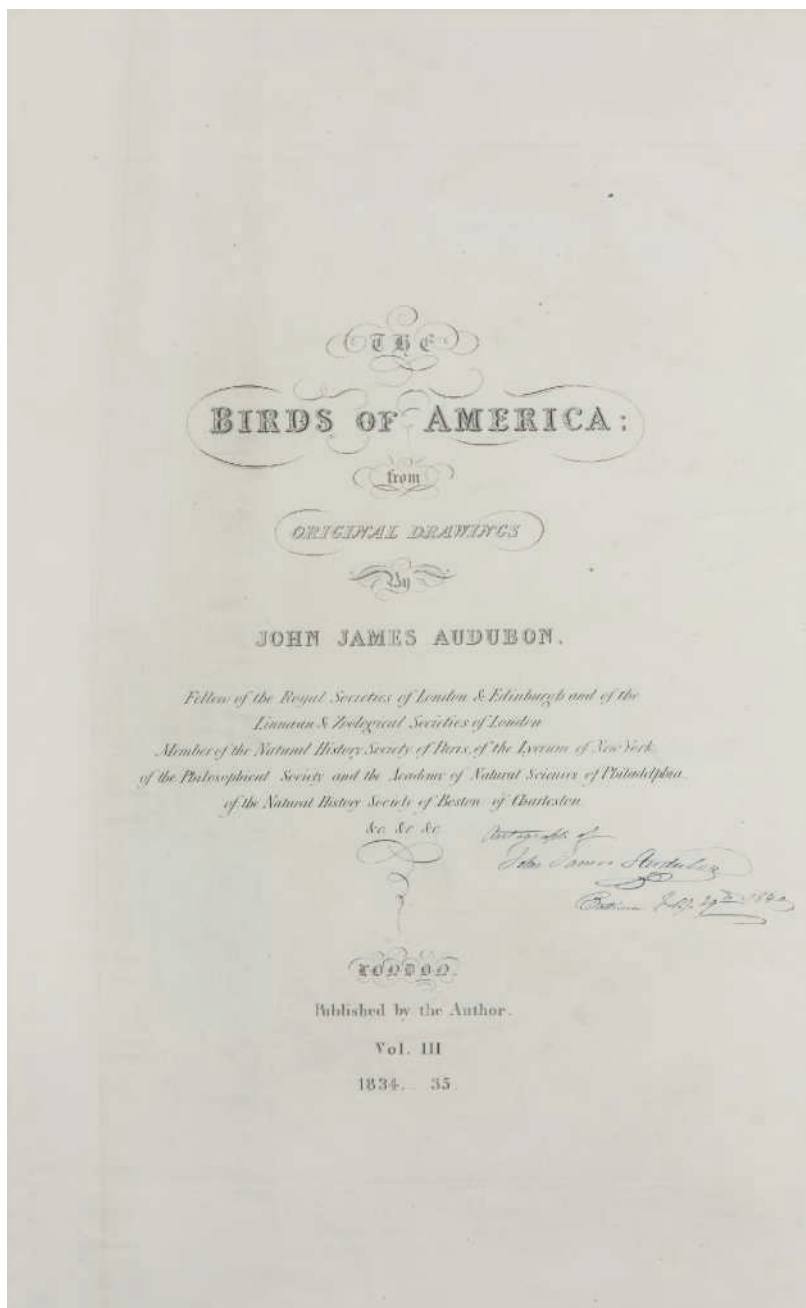
Robert Jnr. had sought a career in the arts, counter to his father's wishes that he enter the family business. Audubon convinced the younger Havell that his father was too old to execute a project on the scale of *The Birds of America*, and convinced him to reconcile with his father and join the firm. Robert Sr. consulted his friend Colnaghi, who showed him a proof of remarkable skill. Impressed, Havell asked to be introduced to the engraver. Then, said Colnaghi, "send for your son." "The singular incident of the anonymous engraver's proof brought about a reconciliation between father and son, who then entered upon a successful business partnership, henceforth known as Robert Havell and Son" (Fries, p. 25).

Havell Sr. printed and colored many of the plates in the double-elephant folio until his death in 1832. Henceforth, Havell Jr. referred to himself as "R. Havell, Esq.," the styling found on the clipped signatures applied to the title-pages in this copy. The fourth volume was finished in late 1838, as noted in a letter to Bachman, and it is at this time that Audubon most likely inscribed this copy to Havell.

While it is certain that Audubon's genius would have been secured by the evidence of his watercolors alone, it was the Havells who insured its spread throughout the world. Their engravings captured the spirit and energy of Audubon's lofty goals, their reproductions reprinted to this day. It is their work as much as Audubon's that defines the great art of *The Birds of America*. A more important association copy – linking the world's greatest ornithological artist to the engraver of his masterpiece – can scarcely be imagined. Ayer/Zimmer 20-21; Copenhagen/Anker 18; Ellis/Mengel 96; McGill/Wood, p. 207.

\$12,000-18,000

(5)



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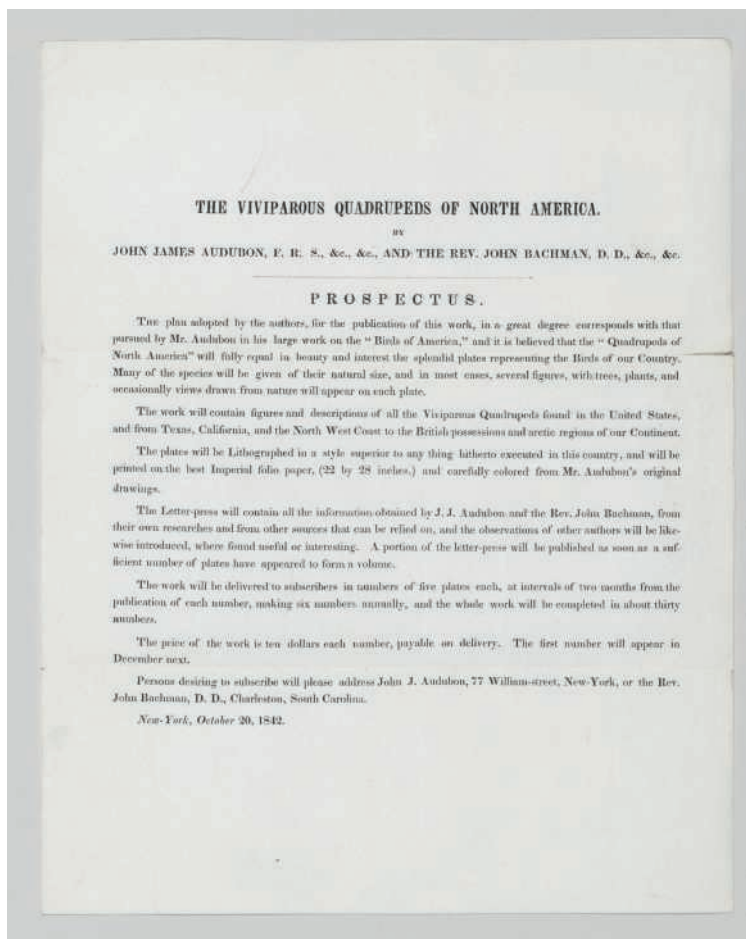
AUDUBON, John James.. Title-page to volume three of: *The Birds of America*. London: Published by the Author, 1834-35.

Engraved folio broadsheet (813 x 495 mm). (Repaired crease along left margin.) Matted, framed and glazed.

BOLDLY INSCRIBED BY AUDUBON: "Autograph of John James Audubon, Baltimore, Feby. 29th, 1840." While visiting Baltimore to solicit subscribers, Audubon signed this title-page to volume III (published 1834-35) of his *Birds of America*.

Ayer/Zimmer, pp. 18-20; Copenhagen/Anker 17; *Fine Bird Books*, p. 57; Waldemar H. Fries, *The Double Elephant Folio* (Chicago 1973; rev. 2006, ed. Susanne Low); Susanne M. Low, *An Index and Guide to Audubon's Birds of America* (New York 1988); Low, *Catalogue of the New Birds of America Section of the Audubon Archives* (New York 1993); McGill/Wood, p.209; Nissen IVB 49.

\$10,000-15,000



104

AUDUBON, John James and John BACHMAN. Prospectus for: *The Viviparous Quadrupeds of North America*. New York, 1842.

Broadside (250 x 197 mm). Printed on recto only. (Faint fold lines.) Quarter morocco folding case. *Provenance*: from the Audubon family collection, possibly Audubon's own copy (docketed on verso "Original Prospectus for the Quads of A").

VERY RARE PROSPECTUS FOR AUDUBON ELEPHANT-FOLIO EDITION OF THE 'QUADRUPEDS.' In it, Audubon asks potential subscribers to contact him. At the age of 54 in 1839, Audubon was preparing the octavo edition of the *Birds*, and conceived the great folio edition of his quadrupeds. When his loyal friend John Bachman heard of the endeavor, he wrote "The animals have never been carefully described, and you will find difficulties at every step. Books cannot aid you much. Long journeys will have to be undertaken. Several species remain to be added and their habits ascertained... Don't flatter yourself that this book is child's play – the birds are a mere trifle compared with this" (Clark, p.64).

The success of the octavo *Birds* allowed Audubon the funds to underwrite the folio *Quadrupeds*, issued in thirty numbers each containing five plates and priced at ten dollars per number, as explained in the prospectus. The prospectus anticipates publication beginning in December 1843, but it actually ran from 1845 to 1854. Audubon did not live to see completion of the project. The prospectus is rare, with none appearing at auction in at least 40 years according to online databases. This copy was acquired by the present owner through the Audubon family, and may be Audubon's own given the docketing on the verso.

\$4,000–6,000



105

AUDUBON, John James (1785-1851) and Rev. John BACHMAN (1790-1874). *The Viviparous Quadrupeds of North America*. New York: J.J. Audubon (-V.G. Audubon), 1845-54.

“Elephant” broadsheets (708 x 554 mm). 3 lithographic title-pages and 3 leaves of letterpress contents (titles with a few tears at sheet edges, vols. II and III titles lightly soiled). 150 hand-colored lithographic plates after John James and John Woodhouse Audubon, the backgrounds after Victor Audubon, by J.T. Bowen (approximately 10 plates apparently cleaned and pressed, plate CXXIX misnumbered CXXIV, light marginal dustsoiling on approximately 20 plates, short marginal tears on approximately 15 plates, VIII lightly evenly browned, XVIII with soft crease in lower right corner, XXVI with some light oxidization on subject, XLIII, LIII, LX and LXII with a few foxmarks within image, XLVI with some tiny pale foxing and a small stain in lower margin, LI with small stain in blank area above subject, LII with small loss upper left corner, LXXXVII with soft horizontal crease through image, CIX with a few light scuffs in upper image, CXXV with small light scuff at center of image, CXXXVIII plate number lightly inked, occasional pale fingerprints and unobtrusive single marginal foxmarks.) Laid loose in three modern cloth portfolios.

FIRST EDITION. A FINE SET WITH BRILLIANT COLORING AND PRESERVED LOOSE AS ISSUED WITH FULL, UNCROPPED SHEETS. At the same time Audubon was producing the commercially successful octavo edition of his masterpiece, *The Birds of America*, he and his sons began production of *The Viviparous Quadrupeds of North America*, an elephant folio of 150 lithographs meant to match the lavishness of the *Birds*. Unlike the double-elephant folio *Birds*, the *Quadrupeds* was produced entirely in the United States, making it the “largest single color plate



book to be carried to a successful conclusion during the century [in this country]" (Reese). It took the Audubon family five years to publish the 150 plates and there were at that time three hundred subscribers. The book was the product of Audubon's collaboration with John Bachman, a pastor who had studied quadrupeds since he was a young man and who was recognized as an authority on the subject in the United States. Audubon knew Bachman's contribution was critical, and endeavored to convince his friend to push aside his apprehensions about the project. Audubon, ever the energetic and ferocious creator, even when, as he wrote Bachman, "My Hair are grey and I am growing old," felt that the *Quadrupeds* could be his last outstanding achievement in natural history. The cautious Bachman felt Audubon was hurrying a project about whose subject he felt "we have much to learn." Bachman finally relented, however, assured that the project would not be hastily produced. Bachman's one condition was that all of the expenses, and the profits, were to be the Audubons, "I am anxious to do something for the benefit of Victor and John [Woodhouse]." Thus engaged, he urged Audubon: "Employ yourself now in drawing every quadruped you can lay your hands upon." During the course of their collaboration, tragedy struck the two men with the deaths of Bachman's daughters Maria and Eliza, who were also the wives of Audubon's sons John Woodhouse and Victor. The loss put a great strain on the relationship, but Audubon tried to heal the wound by dedicating himself with vigor to his *Quadrupeds*. Audubon had promised Bachman "the very best figures of all our quadrupeds that have ever been thought of or expected," and indeed Bachman was impressed with the results. While the result was not on the scale of the *Birds*, the *Quadrupeds* contains the

Continued



most sumptuous depiction of the mammals of North America produced, and firmly established Audubon as the age's great natural history artist. The work originally appeared in thirty numbers with five plates each, with each number costing ten dollars. The success of the octavo edition of the *Birds* allowed Audubon enough funds to underwrite the printing of the *Quadrupeds* and to move to the country. The work was to be Audubon's last, and the bickering between Audubon and Bachman, mainly over points of accuracy and detail, continued to the end. With Audubon's eyesight failing, he was not able to see well enough to draw by 1846. He had completed half of the illustrations to the *Quadrupeds* but by this time was not in a condition to carry on. The completion of the project passed to his two sons, and with Audubon's mental condition weakening, they tried to keep his state out of public notice, in some part to prevent bad publicity from hurting the sales of the *Quadrupeds*. Audubon remained in a mostly incoherent state until he died on 27 January 1851. (See Shirley Streshinsky, *Audubon: Life and Art in the American Wilderness*, 1993.) Bennett, p. 5; McGill/Wood, p. 208; Nissen *ZBI* 162; Reese 36; Sabin 2367.

(3)

\$250,000–350,000



106

AUDUBON, John James and John BACHMAN. *The Viviparous Quadrupeds of North America*. New York: J. J. Audubon [vol. 1] and V. G. Audubon [vols. 2 and 3], 1851-1854.

3 volumes, large 8vo (279 x 191 mm). 6 hand-colored lithographed plates after J. J. and John Wodehouse Audubon. Original plum cloth, printed paper spine labels, partially unopened (spines faded and with wear at ends, some sunning to boards, hinges cracked); quarter morocco folding case. *Provenance*: Joseph W. Alsop of New York, an original subscriber (bookplates)

FIRST EDITION OF THE TEXT TO ACCOMPANY AUDUBON'S MONUMENTAL WORK ON NORTH AMERICAN QUADRUPEDS. (See previous lot.) The plates comprise: Mountain Brook Mink (v.3, p.104); Jackall Fox (v.3, p.25); Weasel-like Squirrel (v.3, p.260); Col. Albert's Squirrel (v.3, p.264); Harris Marmot Squirrel (v.3, p.267); and Crab-eating raccoon (v.3, p.267). Bennett, p.5; Nissen *ZBI* 163; Sabin 2638.

\$4,000-6,000

(3)



107

AUDUBON, John James and John BACHMAN. *The Quadrupeds of North America*. New York: [R. Craighead for] V. G. Audubon, 1854.

3 volumes, large 8vo (269 x 173 mm). Half-titles. 155 hand-colored lithographed plates by W.E. Hitchcock and R. Trembly after J.J. and John Wodehouse Audubon. (Plates generally clean and bright, some tissue guards renewed, occasional very pale offsetting of plates onto text.) Modern red crushed levant morocco, all edges gilt, by Sangorski & Sutcliffe.

EARLY OCTAVO EDITION OF AUDUBON'S FINAL GREAT WORK. *The Quadrupeds* was first published in three folio volumes between 1845 and 1848, with 150 colored plates, supplemented in 1854 with an additional volume of text and 6 plates (see previous lots). The first octavo edition, issued in response to the success of a similar edition of *The Birds of America*, contains all of the original 150 plates, with 5 of the 6 supplemental plates, reduced by means of the camera lucida. It was prepared for the press and published by his sons, John W. and Victor, shortly after Audubon's death in January, 1851. Audubon, himself, because of declining health, was only able to sketch about half of the animals included in the final publication—the remainder being drawn by John W., with most of the scientific details in the text written by Bachman. Initially both the folio and octavo editions were issued in parts. With the publication of the final part in 1854 the quartet of works as envisaged by Audubon was completed. Bennett, p.5; Nissen ZBI 163; Sabin 2638.

(3)

\$3,000–5,000



108

AUDUBON, John James. Salesman's sample for the 1871 Lockwood edition of: *Birds of America* and *Quadrupeds of America*. New York: George R. Lockwood, [1870-71].

Two volumes, 8vo (262 x 170 mm). One half-title. Each volume with 15 hand-colored plates of birds and 5 of quadrupeds (Some occasional pale spotting.) Bound with one side showing the half morocco option, the other with the deluxe decorated full morocco, one morocco spine mounted on pastedown, all edges gilt save one lower edge marbled.

SCARCE SALESMAN'S SAMPLES of the Lockwood Audubon, the final octavo edition of both the *Birds* and *Quadrupeds*, showing extensive samples of the text and 40 plates. The sample presents the customer with two binding options: deluxe full morocco or plainer half morocco. The mounted spine indicates the actual width of each finished volume. One lower edge has been left ungilt, showing a customer what a marbled edge would look like in contrast to the gilt.

The plates selected to include naturally are some of the finest, and include the American Flamingo, Trumpeter Swan, Whooping Crane, Cougar, Black Bear, Sea Otter, and American Red Fox. This sample is for the final octavo edition of each work – soon after Lockwood issued this edition, the octavo lithographic stones were destroyed when they fell through the floor of a Philadelphia warehouse (Tyler, *Audubon's Great National Work*, pp. 129, 165n).

\$7,000-10,000

(2)



109

BOOTH, Edward Thomas (1840-1890). *Rough Notes on the Birds Observed... in the British Islands*. London: Taylor and Francis for R. H. Porter and Dulau and Co., 1881-1887.

3 volumes, folio (424 x 331 mm). 2pp. letterpress "Temporary Introduction" and 14 letterpress section titles bound into Vol.3. 114 hand-colored lithographic plates after Edward Neale, 2 hand-colored maps. (A few pale spots, primarily to text.) Contemporary red half morocco, marbled boards (spines slightly darkened, some very minor rubbing.)

FIRST EDITION of this "series of well written field notes accompanied by good plates" (Anker). Booth, a wealthy ornithologist and sportsman, issued his work in 15 parts designed to be bound in 3 volumes. The work favors specimens from the Scottish Highlands and Norfolk Broads, lithographed by Neale based on specimens which Booth prepared, stuffed, and cased himself; he took great care to present the birds in a characteristic manner and in the correct habitat. His specimens formed the basis of a private museum in Dyke Road, Brighton, built by Booth and later bequeathed to the Corporation of Brighton; he prepared a catalogue for the museum in 1876. Anker/Copenhagen 51 ("beautiful plates"); Ayer/Zimmer pp.79-81; *Fine Bird Books* (1990 ed.) p.79; Nissen IVB 121.

\$6,000-8,000

(3)



110

CASSIN, John (1813–69). *Illustrations of the Birds of California, Texas, Oregon, British and Russian America. Intended to contain Descriptions and Figures of All North American Birds Not Given by Former American Authors, and a General Synopsis of North American Ornithology*. Philadelphia: J.B. Lippincott & Co., [1853]–56.

8vo (268 x 178 mm). 50 hand-colored lithographic plates by William E. Hitchcock, some after George G. White, all printed and hand-colored by J.T. Bowen of Philadelphia. (Some mostly marginal browning to a few plates, a few text gatherings with light browning or spotting.) Original brown publisher's cloth (corners discreetly repaired, rebacked preserving original spine); quarter brown morocco folding case.

FIRST EDITION, including species of birds discovered after the publication of Audubon's *Birds of America*. Issued in parts between July 1853 and June 1855, Cassin's work was intended to complement the octavo edition of Audubon's work. The annexation of Texas and addition of California and New Mexico to the United States led to increased exploration and research in the Southwest. Using J.T. Bowen as the lithographer, Cassin followed Audubon's format. "Probably no other ornithologist of his day had such a knowledge of the literature and the subject" (DAB). Anker/Copenhagen 92; Ayer/Zimmer, p.124–25; Bennett p.21; *Fine Bird Books* (1990) p.85; Nissen *IVB* 173; Reese *American Color Plate Books* 42; Sabin 11369; Wood p.281.

\$2,000–3,000



111
 DRESSER, Henry Eeles (1838-1915). *A History of the Birds of Europe, including all the species inhabiting the Western Palaearctic Region*. London: Taylor and Francis for the author, 1871-1896.

9 volumes including index (volume I) and supplement (volume IX), large 4to (318 x 250 mm). 9 lithographic titles, 723 lithographic plates (721 hand-colored) by M. & N. Hanhart, Walter and the Mintern Brothers after J. G. Keulemans, Joseph Wolf and E. Neale. (Occasional light spotting primarily to text leaves, a few text leaves with marginal closed tears repaired.) Contemporary brown half morocco, marbled boards, top edges gilt (some light rubbing). *Provenance*: E.H.B. Neill (bookplates).

FIRST EDITION. Dresser based his work on his collection of 12,000 bird skins; originally published in 84 parts between 1871 and 1882, a further 9 supplementary parts appeared between 1895 and 1896. At the outset, Dresser collaborated on *The History of the Birds of Europe* with noted ornithologist Richard Bowlder Sharpe, and the first few parts were issued in their joint name. On Sharpe's appointment to the British Museum, where he ultimately became the curator of the bird collection, Dresser took on the task of completing the work himself. Dresser was elected as a member to the British Ornithologists' Union in 1865, and served as the secretary of the Union from 1882-1888. He authored over 100 scientific papers on birds, many of which described new species and illustrated the eggs of many species of birds for the first time. Anker/Copenhagen 120; Ayer/Zimmer p.177; *Fine Bird Books* p.72; Nissen *IVB* 267.

\$10,000-15,000

(9)



YELLOWHEADED WAGTAIL.
MOTACILLA CITREOLA.

259



112

DRESSER, Henry Eeles. *A Monograph of the Coraciidae, or the Family of Rollers*. Farnborough: by the Author, 1893.

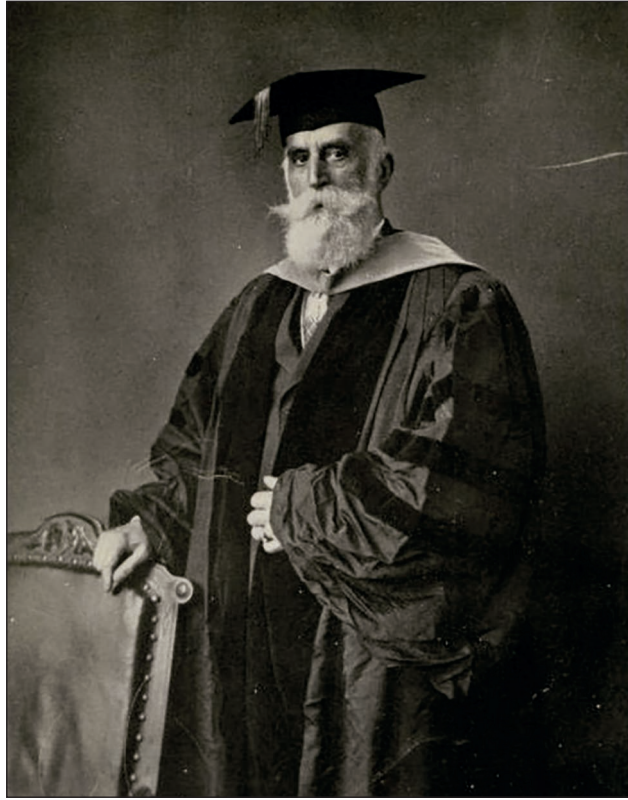
Large 4to (372 x 271 mm). 27 hand-colored lithographic plates by J.G. Keulemans, 3 plates with slips pasted over common and/or scientific names. (Some occasional spotting.) 19th-century blue morocco gilt by Leighton, upper cover with central gilt coat-of-arms of Baron Sherborne, spine in 7 compartments with 6 raised bands, edges gilt (discreet repair to lower portion of upper hinge and foot of spine, some light rubbing particularly to joints). *Provenance*: Baron Sherborne (bookplate; binding); Ernest Shoemaker (bookplate).

FIRST EDITION of the companion volume to the author's *Monograph of the Meropidae*, 1884-1886, with notes on the anatomy and osteology again by Frank E. Beddard. Like the Bee-Eater, the Roller, a beautiful though solitary forest-haunting bird, is largely restricted to the Ethiopian region. Out of the 26 species identified by Dresser, 18 were inhabitants of the region, and 17 peculiar to it. Ayer/Zimmer, p.178 ("A thoroughly detailed study of the group, with excellent hand-coloured plates"); *Fine Bird Books* p.92; Nissen *IVB* 270.

\$6,000-8,000

DANIEL GIRAUD ELLIOT

1835-1915



© The American Museum of Natural History

Born in New York City in 1835, Daniel Giraud Elliot was one of the founders of the American Museum of Natural History, and a curator at Chicago's Field Museum. He spent a decade in London – from 1869 to 1879 – establishing strong links to British ornithologists, and used his personal wealth to publish his spectacular works. Seeing the grandeur and importance of the work of John Gould, Elliot employed Gould's artists Joseph Wolf and Joseph Smit to provide illustrations to his text. The results are some of the greatest color-plate works of natural history of the last quarter of the Nineteenth Century, and represent some of the final great works of the genre before photography and mass production took over. In 1887, Elliot's own ornithological library was purchased by Cornelius Vanderbilt and Percy Pyne for the American Museum of Natural History.



113

ELLIOT, Daniel Giraud (1835-1915) *A Monograph of the Tetraoninae, or family of the Grouse*. New York: published by the author, [1864-]1865.

Folio (591 x 471 mm). Mounted on guards throughout. Title, dedication, list of subscribers (65 names for 71 copies), 7pp. introduction, explanation page, list of plates. 25 fine hand-colored lithographic plates by C.F. Tholey after Elliot and J. Wolf, 2 hand-colored plates of eggs after W.S. Morgan, all printed by Bowen & Co. of Philadelphia. (Plate 1 with some marginal soiling, one text leaf with marginal repaired tear, another with semicircular repair, some intermittent pale offsetting and marginal staining, a few tiny chips to corners, colors generally fresh and bright.) Period-style half green morocco gilt, preserving the original cloth boards; cloth folding case. *Provenance*: Dean Sage, author of *The Restigouche and its Salmon Fishing*, and renowned collector of sporting books (bookplate).



'NEXT ONLY TO AUDUBON'S, THE ELLIOT WORKS ARE THE MOST VALUABLE AMERICAN BIRD PLATES' (Bennett).

DEAN SAGE'S COPY OF ONE OF THE MOST IMPORTANT ORNITHOLOGICAL WORKS TO BE PRINTED AND PUBLISHED IN AMERICA. The second of Elliot's great folio monographs, dealing with 25 species (all then known); 24 of the plates are from Elliot's own drawings and one, of the Kunalee Grouse in part one, is after Joseph Wolf. The lithographic work was carried out by Bowen & Co., the publishers of the octavo edition of Audubon's *Birds of America* and arguably the best lithographic printers in the United States at the time. This is one of only three works by Elliot produced in the United States; his later works were printed in Europe, though some retain a New York imprint. Anker/ Copenhagen 128; Ayer/Zimmer p.205; Bennett, p.19; *Fine Bird Books* p.74; Nissen *IVB* 293; Wood p.331.

\$8,000-12,000





114

ELLIOT, Daniel Giraud. *The New and Heretofore Unfigured Species of the Birds of North America*. New York: by the author, [1866]-1869.

2 volumes, large folio (590 x 474 mm). List of subscribers, lists of plates, 21 mounted engraved vignette illustrations by W.J. Linton in the text and 72 fine hand-colored lithographic plates after Elliot, J. Wolf and E. Sheppard by Bowen & Co. and C.F. Tholey, mounted on guards. (Some intermittent pale spotting, pale dampstain to a few leaves, a few text leaves with marginal tears not affecting text.) Contemporary green morocco gilt, spines in 6 compartments with 5 raised bands gilt, top edges gilt, others uncut (some light rubbing).

FIRST EDITION, ONE OF ONLY 200 COPIES PRINTED. The work is dedicated to Alexander Wilson "Pioneer of American Ornithologists" and the first sentence of the Preface pays homage to Audubon: "Since the time of Wilson and Audubon, no work has been published upon American Ornithology, containing life-size representations of the various species that have been discovered since the labors of those great men were finished." Nearly all of the species are illustrated life-size and Joseph Wolf's depiction of the *falco islandicus* has become one of the icons of ornithological illustration. This was among the final works completed by the printing firm Bowen in Philadelphia; they went out of business soon after this was published, and Elliot had the rest of his works produced in Europe. Anker/Copenhagen 129; Ayer/Zimmer p. 205; *Fine Bird Books* p. 74; Nissen *IV/B* 294; Sabin 22227.

(2)

\$18,000-25,000



J. Wolf & J. Sisk del. & lith.

PAVO NIGRIPENNIS.

F. H. Day, sc.



115

ELLIOT, Daniel Giraud. *A Monograph of the Phasianidae or Family of the Pheasants*. New York: by the author, [1870-]1872.

2 volumes, folio (612 mm x 508 mm). 79 fine hand-colored lithographed plates after J. Wolf and J. Smit by J. G. Keulemans, colored by J. D. White, heightened with gum arabic, 2 uncolored lithographed plates of generic characters, list of subscribers, lists of plates. (Soft crease to title and first two leaves of vol. 1, clean tear across geographical distribution table, approx. ten plates with pales offsetting on to text, plates generally very fresh, colors vibrant.) Contemporary russet half morocco, pebbled cloth, gilt-lettered on spines (joints rubbed, some discreet restoration).

ELLIOT'S MASTERWORK, 'THE EQUAL IN EVERY WAY TO ANY WORK BY GOULD' (*Fine Bird Books*).

FIRST EDITION. Both Zimmer and Wood note that Elliot's text in this work is probably the finest of his monographs. The plates by Wolf (to whom *The Pheasants* is dedicated) earn him "the same rank as Audubon and Edward Lear as a bird-painter" (*Fine Bird Books*). R.M. Mengel gave the work further praise, writing that "of the great nineteenth-century ornithological monographs, none save Audubon's is so sumptuous" ("Beauty and the Beast: Natural History and Art," *The Living Bird*, 1979-1980).

The scale of the plates and their meticulous coloring gives them a magnificence which reflects the importance which Elliot attached to the Phasianidae. Of all the families in the ornithological system, he regarded it as the one most vital to the human race, "containing within it the species that afford food for thousands of mankind, and also those which are the original source of all the domestic poultry met with throughout the civilized world." He generously dedicated the work "To my friend Joseph Wolf... whose unrivalled talent has graced this work with its chief attraction, and whose marvellous power of delineating animal life renders him unequalled in our time". The work was issued in 6 parts between June 1870 and October 1872. Ayer/ Zimmer 206; Anker/Copenhagen 130; *Fine Bird Books* 74; McGill/Wood 331; Nissen, *IVB* 295.



(2)

\$60,000-80,000



116

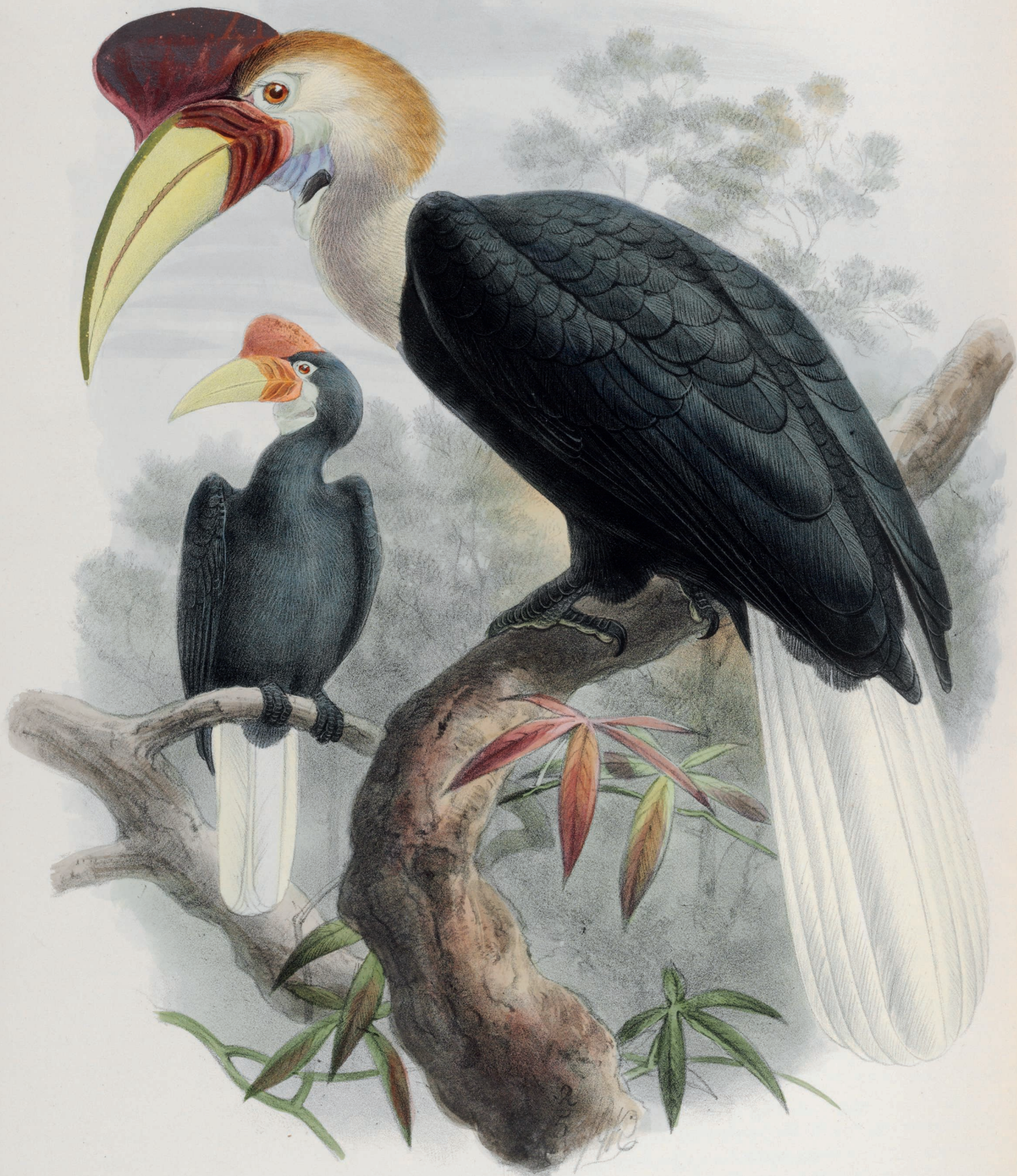
ELLIOT, Daniel Giraud. *A Monograph of the Paradiseidae, or Birds of Paradise*. [London]: by the Author, 1873.

Folio (602 x 475 mm). Title-page, dedication leaf, list of subscribers, directions to the binder leaf. One uncolored lithographic plate of generic characteristics and 36 hand-colored lithographic plates by Smit after Joseph Wolf, colored by J.D. White, heightened with gum arabic, printed by M. and N. Hanhart. (First and last few leaves with some pale spotting, plates generally very clean, fresh, and bright.) Contemporary brown half morocco, pebbled cloth, ruled in black and gilt, spine in six compartments with five raised bands decorated with a greek-key pattern, gilt-lettered (some light rubbing, a few discreet repairs).

‘UNDOUBTEDLY THE FINEST WILDLIFE PAINTER OF THE VICTORIA ERA’ (Jane Mainwaring)

FIRST EDITION OF ELLIOT’S GREAT WORK ON THE BIRDS OF PARADISE, ONE OF THE MOST ADMIRABLE BIRD BOOKS EVER PRODUCED. “The plates in this work, almost as magnificent as the birds they portray, were the fruits of Elliot’s considerable wealth, Wolf’s great artistry and both men’s profound knowledge and love of birds” (Dance). Elliot writes of the illustrations: “The drawings of Mr. Wolf will, I am sure, receive the admiration of those who see them; for, like all that artist’s productions, they cannot be surpassed, if equalled, at the present time. Mr. J. Smit has lithographed the drawings with his usual conscientious fidelity, and in his share of the work has left me nothing to desire ... In the colouring of the plates Mr. J.D. White has faithfully followed the originals; and in the difficult portions where it was necessary to produce the metallic hues, he has been very successful.” Elliot regards “brightly coloured waving plumes” as a typical characteristic rather than an indispensable feature of this beautiful species which are presented in three sub-families, Paradiseae, containing the typical Birds of Paradise and their allies, Epimachinae, those species “characterised by long, slender, somewhat curved bills,” and Tectonarchinae, “species that are in the habit of erecting bowers.” The work is dedicated to Alfred Russel Wallace, to whom Elliot expresses his indebtedness “for nearly all our information regarding the habits of many species.” Anker/Copenhagen 131; Ayer/Zimmer p. 207; Dance, *The Art of Natural History*, p. 132; *Fine Bird Books* (1990) p. 95; Nissen *IVB* 296; Wood p. 331.

\$25,000-35,000



J.G. Keulemans lith.

CRANORRHINUS CASSIDIX.

M & N Hanhart imp.



117

ELLIOT, Daniel Giraud. *A Monograph of the Bucerotidae, or Family of the Hornbills*. [New York:] published for subscribers by the author [printed by Taylor and Francis], [1877]-1882.

Large 4to (382 x 272 mm) 60 lithographic plates, comprising 57 hand-colored plates by and after J. G. Keulemans, and 3 uncolored plates of generic characters by and after J. Smit, all printed by M. and N. Hanhart, numerous in-text anatomical illustrations. (Some plates browned at outer blank margin, very light occasional spotting.) Contemporary brown quarter morocco, top edges gilt, others uncut (some very light rubbing to the joint.) *Provenance*: Charles T. Hebbert (d. 1908), member British Ornithologist's Union (bookplate).

FIRST EDITION. Issued in 10 parts, this was the last of Elliott's great ornithological monographs, "a comprehensive treatment of the entire family of hornbills" (Zimmer). The series of plates are after John Gerrard Keulemans, a Dutch bird illustrator, and one of the best ornithological artists of his time. "The drawings, the happy results of Mr. Keuleman's talented pencil, most characteristically depict the strange forms and attitudes of these curious birds (Preface, p.vi). Throughout his career, he illustrated works by Richard Bowdler Sharpe, Henry Seebohm, William Vincent Legge, and Henry Eeles Dresser. The hornbill family is arranged into two divisions, the ground- and tree-hornbills, and includes species from the Ethiopian and Oriental regions. Plate 44, although included on the plate list, was never issued. Ayer/Zimmer p. 207; *Fine Bird Books* p. 74; Nissen IV/B 297.

\$12,000-18,000





ELLIOT, Daniel Giraud. *A Monograph of the Felidae or Family of Cats*. [New York]: printed by Taylor & Francis, published by the author for the subscribers, [1878-]1883.

Broadsheets (596 x 470 mm). 43 fine hand-colored lithographic plates drawn on stone by Joseph Smit from drawings by Joseph Wolf, printed by M. & N. Hanhart. (Some occasional light spotting, one plate with marginal chipping or tears, some repaired on verso.) Contemporary green half morocco gilt, top edge gilt, original blue printed wrappers bound in (lightly rubbed); green cloth folding case.

FIRST EDITION OF THE FINEST WORK ON THE CAT FAMILY WITH MAGNIFICENT HAND-COLORED PLATES AFTER JOSEPH WOLF, who Edwin Landseer called "the best all-around animal artist who ever lived." Originally issued in eleven parts, the monograph describes and figures all the species of cat then known. "Among the Families which constitute the Class Mammalia no more attractive one can be found than that of Felidae, as its members possess in the highest degree a beauty, both of form and colouring, most gratifying to the eye, and are also endowed with physical strength and weapons of offence not surpassed by any known creature now living upon the earth. The Family comprises not only the largest and most ferocious of the beasts of prey, but also the graceful little animal that delights to make its home within man's abode" (Preface).

The work was prompted by the need to resolve the confusion that had built up around the naming of the various species of *felidae*, particularly amongst the smaller cats. The examples shown here were collected by Elliot after visiting all the great museums and zoological societies on both sides of the Atlantic. This allowed him to make a comparative study of skeletons and skins and reduce the number of separate species by nearly a third. The resulting work was considered the definitive monograph on the cat family and is still the most beautiful work on the subject, forming a fitting companion to Elliot's sumptuous ornithological folios. BM(NH) II, p. 522; Nissen *ZBI* 1279 (incorrect date); Wood p. 332 ("among the best illustrated of the numerous treatises by Elliot").

\$50,000-70,000





119

ELLIOT, Daniel Giraud (1835-1915). *A Monograph of the Pittidae, or Family of Ant-Thrushes*. London: Taylor & Francis for Bernard Quaritch Limited, 1893-1895.

Folio (575 x 375mm). 51 fine hand-colored lithographic plates after Elliot, William Hart, J.G.Keulemans, P. Oudart and Maupert, drawn on stone by C.F.Tholey and W.Hart, printed by Bowen & Co. and Mintern Bros., one folding letterpress table. (Some occasional light spotting.) Contemporary green half morocco, spine gilt-lettered, top edges gilt, others uncut (light rubbing to extremities).

A FINE COPY OF THE REVISED AND EXPANDED SECOND EDITION. The original monograph, Elliot's first major work, was published between 1861 and 1863 with plates and descriptions of just 31 species. For the second edition, Elliot completely rewrote the text and Hart and Keulemans produced 34 new drawings (redrawing 8 of the original species and producing 26 drawings of new species). The result is in effect almost a new work on a species for which Elliot felt a lasting affection: "It is not often that one returns to his first love and finds her, after many years, more beautiful than ever." The *Pittidae* described include those native to Borneo, Nepal, Ceylon, Philippines, New Guinea and Cambodia. Ayer/ Zimmer p.208; *Fine Bird Books* p.74; Nissen *IVB* 292; Wood p.332.

\$8,000-12,000

JOHN GOULD

1804-1881



© Getty Images

John Gould has been considered equal to Audubon in importance to the 19th-century iconography of birds. He was highly respected by fellow naturalists, and was a Fellow of the Linnean Society and Vice-President of the Zoological Society. In 1843 he was elected Fellow of the Royal Society for his contribution to Australian zoology. Gould first worked as “Curator [of Birds] and Preserver” at the Zoological Society of London, where he mounted a collection of bird specimens from the Himalayas. Believing it to be the first sizeable collection of Himalayan birds available in Europe, Gould decided to reproduce it in lithographic plates and with a descriptive text by N.A. Vigors, Secretary of the Zoological Society. Gould’s wife Elizabeth made watercolors after his rough sketches, and drew the outlines on the lithographic stones. This husband-wife partnership was to continue, with artistic contributions from Edward Lear and Henry Constantine Richter, until her early death in 1841, after which Gould worked with Richter as artist. Gould produced ten bird books and *Mammals of Australia*; the publication of his last work, *The Birds of New Guinea* was completed in 1888 after his death. The following group of works shows the substantial body of work produced by Gould, and the inspiring beauty captured by the great artists he employed.



120

GOULD, John (1804-1881) & Nicholas Aylward VIGORS (1787-1840). *A Century of Birds from the Himalaya Mountains*. London: [for the Author, 1831-] 1832.

2 volumes, large folio (532 x 362 mm). 80 hand-colored lithographic plates by Elizabeth Gould after sketches by John Gould, printed by Charles Hullmandel. (Some pale spotting.) Contemporary burgundy morocco gilt extra, sides with elaborate wide borders in gilt and blind, spine in six compartments in five raised bands, gilt-lettered in one, all edges gilt (some rubbing and restoration to joints, a few other repairs, spine a trifle dry). *Provenance*: A. W. Barr (inkstamp on flyleaf); P. P. Grassé (bookplate).

GOULD'S FIRST WORK, FIRST EDITION, FIRST ISSUE with the backgrounds uncolored ("You will probably recollect that in my first work ... neither the plants or Backgrounds were colored; In order to render the Series of my Publications complete ... I have had those parts colored in the few copies I have left...." Gould to Lord Derby, letter dated 5 Feb. 1844). By 1825 Gould had moved to London to pursue his career as a taxidermist. In 1827, shortly after the foundation of the Zoological Society of London, he was appointed Curator of Birds and Preserver at the Society's museum in Bruton Street. The present work came about as a result of this appointment: while working on a collection of bird specimens from the Himalayas Gould realized that they formed the first collection of any size from the area to reach Europe and that there would be a ready market for a large format work which included accurate descriptive text and plates. Sauer 1; Anker 168; *Fine Bird Books* p. 77; Nissen *IVB* 374; Sauer 1; Wood p. 364; Zimmer p. 251.

\$15,000-20,000



121

GOULD, John. *The Birds of Europe*. London: by Richard and John E. Taylor, published by the Author 1832-37.

5 volumes, large folio (538 x 638 mm). 448 fine hand-colored lithographic plates, 68 by Edward Lear, the rest by Elizabeth Gould after her husband's sketches, printed by Charles Hullmandel. (Vol. I title with tear at gutter, vol. II with soft crease to list of subscribers; some occasional pale spotting, generally clean and fresh). 19th-century green morocco gilt extra, sides with wide gilt-roll borders, spine in seven compartments with six raised bands, gilt-lettered red morocco lettering-pieces in two, a repeating gilt pattern in the remaining, all edges gilt, by J. Wright (a few trifling scuffs, vol. 4 with a few pale stains on cover).

“AMONG THE MOST REMARKABLE BIRD DRAWINGS EVER MADE” (Susan Hyman on Edward Lear)

FIRST EDITION of Gould's first multi-volume ornithological work, the second of the folio series. As stated in the preface, “the Birds of Europe, in which we are, or ought to be, most interested, have not received that degree of attention which they naturally demand. The present work has been undertaken to supply that deficiency.” The drawings of continental species were taken from specimens in museums and zoos in Holland,

Continued



Germany and Switzerland, which Gould had toured several times in the 1830's, at least once with Lear, who was the first and greatest of the fine series of artists that he was to employ over the ensuing half century. Lear's influence is evident in many of the plates. His understanding of the possibilities that lithography offered and his mastery of the techniques involved contributed much to the founding of Gould's reputation. "There is no doubt that Edward Lear was the first person to understand the art of lithography, and to use it to its fullest potential. It was a legacy that granted the fabled works of Gould their success, and took them into the forefront of nineteenth-century illustration" (Isabella Tree, *The Ruling Passion of*



John Gould, p. 43). Susan Hyman, in her study of Edward Lear's ornithological work, wrote: "they are certainly among the most remarkable bird drawings ever made... it is evident that Lear endowed them with some measure of his own whimsy and intelligence, his energetic curiosity, his self-conscious clumsiness and his unselfconscious charm" (Hyman, *Edward Lear's Birds*). Anker/Copenhagen 169; Ayer/Zimmer pp.251-252; *Fine Bird Books* p.77; Nissen *IVB* 371; Sauer 2; Wood p.364.

\$80,000-120,000

(5)



122

GOULD, John. *Icones Avium, or figures and descriptions of new and interesting species of birds from various parts of the world*. London: Richard and John E. Taylor for the author, August 1837 – August 1838.

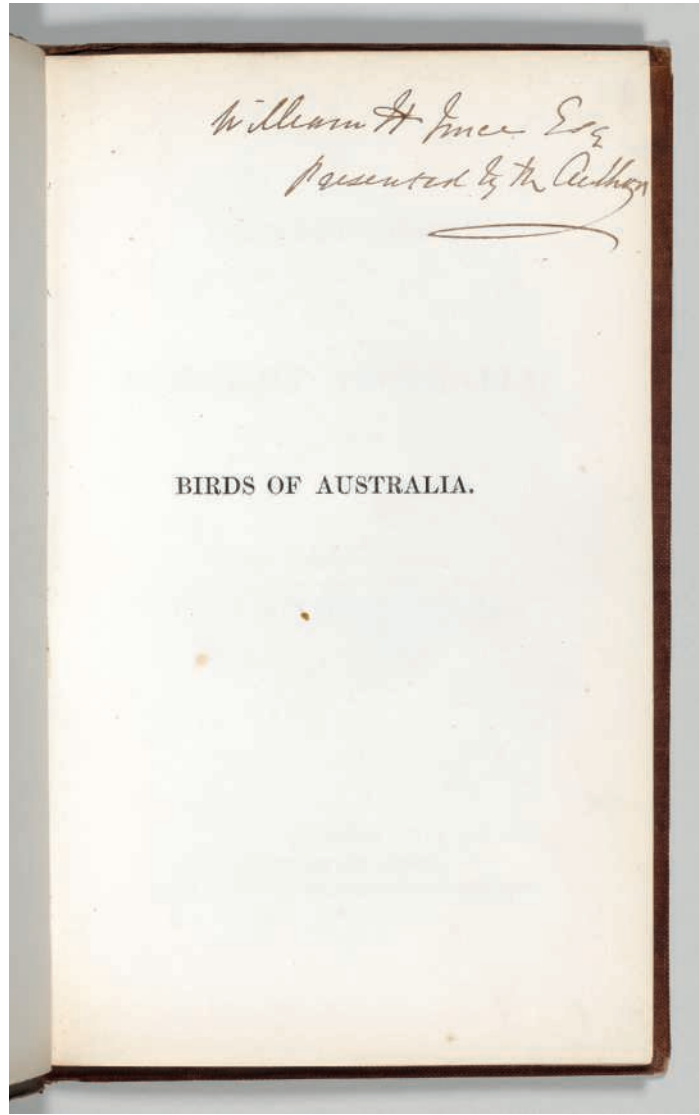
2 original parts, large folio (558 x 283 mm). 18 fine hand-colored lithographic plates, one folding, by John and Elizabeth Gould, printed by Charles Hullmandel. (One plate with marginal rust-hole, some occasional pale spitting, generally fine, colors fresh). Original cloth-backed printed wrappers, as issued (some light soiling); cloth folding case.

RARE IN ORIGINAL WRAPPERS

FIRST EDITION. Gould had intended this work to be an ongoing publication, but these two issues proved to be all that he published. The first part appeared in August 1837 and contains ten plates, including Toucan, Guinea-fowl and Quail. The second part appeared a year later, August 1838, and contains 8 plates devoted exclusively to Night-jars and Goat-suckers. Gould saw this work as a platform from which previously undescribed species from all bird families could be periodically presented to the public. Anker/Copenhagen 172; Ayer/Zimmer pp.254-255; *Fine Bird Books* p. 78; Nissen *IVB* 375; Sauer 7; Wood p.364.

(2)

\$8,000–12,000



123

GOULD, John. *An Introduction to the Birds of Australia*. London: Richard and John E. Taylor for the Author, 1848.

8vo (221 x 133 mm). 134pp.; 2pp. prospectus; 6pp. list of subscribers. Original brown cloth, gilt-titled on cover (rebacked). *Provenance*: William H. Ince, president of the Pharmaceutical Society of London (presentation from the publisher).

FIRST EDITION OF GOULD'S SCARCE COMPANION TO 'THE BIRDS OF AUSTRALIA. PUBLISHER'S PRESENTATION COPY, inscribed on the half-title: "William H. Ince, Esq. Presented by the author." Gould writes in the preface: "The preface and introduction to my Birds of Australia having been set up in small type for facility of correction, I have had a limited number of copies printed in octavo form, for distribution among my scientific friends and others..."

"Gould's enormous ornithological works were published from his house in Charlotte Street [London]; it was here that his artists and lithographers and small staff of colorists were employed; and it is probable that no house that ever existed had as many dead birds delivered on its doorstep over so long a stretch of years. Gould lived here for 40 years, from 1840 when he came back from Australia until his death in 1881. Birds were sent to him from every part of the world; and in the text accompanying his plates he so often expresses himself as being in perpetual expectation of new arrivals from collectors on far shores" (Sitwell, *Fine Bird Books* 29); Ayer/Zimmer 261; Nissen *IVB* 380.

\$1,000-1,500





124

GOULD, John (1804-1881). *The Birds of Australia*. London: Richard and John E. Taylor for the author, [1840]-1848—*Supplement*. London: Taylor and Francis for the author, [1851]-1869.

8 volumes (including *Supplement*), large folio (540 x 360 mm). 2-page subscribers' list. 681 hand-colored lithographic plates by and after John and Elizabeth Gould, Henry Constantine Richter and Edward Lear, printed by Hullmandel, Hullmandel and Walton or Walter (3 plates double-page). (Very occasional pale spotting or offsetting, otherwise fine.) Uniformly bound in contemporary brown morocco, wide gilt borders on sides, spines in 6 compartments with 5 raised bands gilt-lettered in 2, turn-ins gilt, edges gilt (some very minor rubbing). *Provenance*: Chandos Leigh, 1st Baron Leigh (1791-1850), British poet and author (Stoneleigh Abbey armorial bookplates).

A FINELY-BOUND SET OF GOULD'S MAJOR ORNITHOLOGICAL WORK WITH THE SUPPLEMENT: "A TRULY MAGNIFICENT ACHIEVEMENT" (Wood). In the mid-1830s Gould was looking for a new subject with which to continue the momentum created by his earlier works; his interest was aroused by a series of specimens from Australasia (mainly supplied by his wife's brothers), and he began publication of *The Birds of Australia, and the Adjacent Islands* in 1837. However, before the publication of the second part in 1838, it had become clear to Gould that the only way that a work on Australian birds would succeed would be if he were to visit Australia personally. In May 1838 both

Continued





he and his wife left on what was to be a two-year journey. While Gould explored Tasmania, New South Wales and the interior, Elizabeth stayed with acquaintances on the coast and produced over 600 drawings. Writing to Prince Charles Lucien Bonaparte, Gould stated: "The interval spent from my native shores were some of the happiest days of my life ... The results of my journey cannot, I think, but be attended with great advantage to science." On his return Gould announced his intention to re-start the publication anew, and requested subscribers to return the two parts of the original work. The resultant work was a great success, prompting a contemporary reviewer to acclaim it thus: "Great as is the excellence of Mr. Gould's former publications, there can be no doubt that the present work exceeds them all" (Sauer).

As a result of the work of Gould and his associates, over 300 new species of birds inhabiting Australia were identified. Gould explored South Australia, New South Wales, Bass's Straits and Tasmania in his two years on the continent. To date, *The Birds of Australia* remains one of the most comprehensive ornithological works highlighting the species of that continent.

A SUPERB COPY WITH FINE CONTEMPORARY PROVENANCE. This set is from the library of Stoneleigh Abbey. Though not included on the subscriber's list, poet Chandos Leigh was an associate of Gould's and a listed subscriber to his other works, according to Sauer's list of associates and subscribers. Anker/Copenhagen 174 and 179; Ayer/Zimmer pp.255 and 259; *Fine Bird Books* p.101; Nissen *IVB* 370; Sauer 9 and 18; Whittell pp.287-288; Wood p.365.

\$250,000-350,000

(8)



ODONTOPHORUS LINEOLATUS.



125

GOULD, John. *A Monograph of the Odontophorinae, or Partridges of America*. London: Richard and John E. Taylor for the Author, [1844]-1850.

Large folio (542 x 370mm). 32 hand-colored lithographic plates by Gould and Henry Constantine Richter, printed by Hullmandel and Walton. Contemporary green morocco gilt extra, wide gilt borders on sides, spines in six compartments with five raised bands, gilt-lettered in two, a repeating pattern in the remaining, blank leaves bound in at end, all edges gilt (light wear to joints). *Provenance*: J. G. Barclay (bookplate).

GOULD'S FIRST MONOGRAPH ON GAME BIRDS. Dedicated to Charles Lucien Bonaparte, it was his fourth monograph and depicted the birds in mating pairs in the way that had already proved so successful. In preparing the work, Gould visited collections in France, Germany, Switzerland, and the Netherlands. Some twenty-four species were added to the eleven American partridges previously recorded, and many are drawn and described here for the first time. In the preface (p.9), Gould says that he was drawn into the undertaking "by the sight of the beautiful *Callipepla Californica*, presented to the Zoological Society of London by Captain Beechey, in 1830." Anker/Copenhagen 176; Ayer/Zimmer p.257; *Fine Bird Books*, (1990) p.102; Nissen *IVB* 376; Sauer 13; Wood, p.365.

\$18,000-24,000



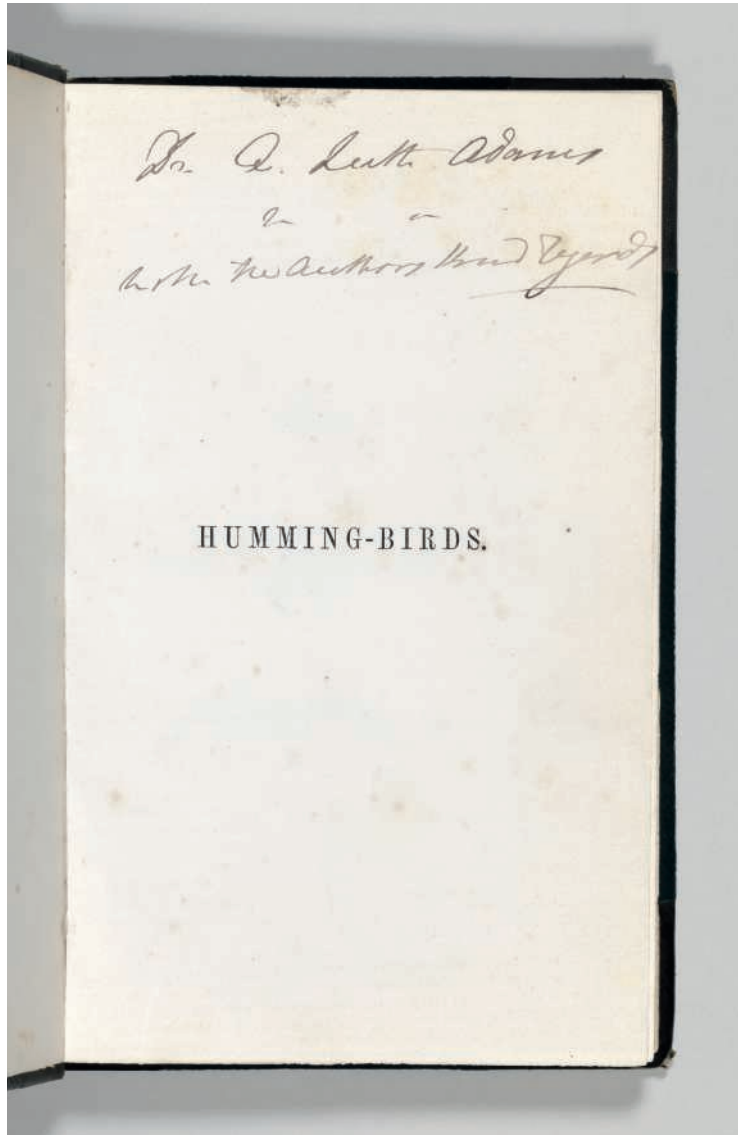
126

GOULD, John. *A Monograph of the Ramphastidae, or Family of Toucans*. London: Printed by Taylor and Francis for the Author, [1852-]1854.

Large folio (546 x 365 mm). 51 hand-colored lithographic plates after Gould and Henry Constantine Richter, and one uncolored lithographic plate by G. Scharf, printed by Hullmandel & Walton. (Some occasional pale spotting.) Contemporary dark-green morocco gilt extra, sides with wide gilt borders, spines in six compartments with five raised bands, gilt-lettered in two, a repeating gilt block in the remaining, all edges gilt, by Clyde (light rubbing to joints and corners, a few surface scuffs).

Second and expanded edition of Gould's first monograph. Gould in fact considered this edition a new work because he increased the number of species significantly and because he proposed to divide the group into six genera, rather than two (the first edition included 33 plates as against the 51 here). Recent discoveries in the Andes and Cordilleras had spurred the need for revision. The uncolored anatomical plate accompanies Richard Owen's text on the anatomy of the toucan which was written specifically for this edition. This volume represents the first major effort made to produce a monograph on the Toucan family. The range of these extraordinary birds is limited to Mexico, Central and South America and some of the West Indies. See Sauer 3. Ayer/Zimmer, p.259; Copenhagen/Anker 170; Fine Bird Books, p.77; McGill/Wood, p.365; Nissen IVB 378.

\$50,000-70,000



127

GOULD, John. *An Introduction to the Trochilidae, or Family of Humming-birds*. London: Printed for the Author, 1861.

8vo (212 x 133 mm). 216pp., including 4-page prospectus of ten of Gould's works at end. (Scattered light foxing at beginning and end.) Contemporary half green calf, pebbled cloth, red morocco lettering-piece (extremities rubbed); quarter morocco folding case. *Provenance*: Andrew Leith Adams (1827-1882), Scottish physician, naturalist, and geologist (presentation inscription from the author).

FIRST EDITION OF GOULD'S TEXT-COMPANION TO THE 'HUMMING-BIRDS'. PRESENTATION COPY, INSCRIBED TO FELLOW NATURALIST A. LEITH ADAMS on the half-title: "Dr. A Leith Adams, with the Author's kind regards." Andrew Leith Adams was among the first to study the interior of Ladakh and wrote about it in "The Birds of Cashmere and Ladakh". He was the first to discover the orange bullfinch (*Pyrrhula aurantiaca*), and also the first to locate the breeding site of brown-headed gulls (*Larus brunnicephalus*) in the lakes of the Tibetan plateau.

Gould's introductory text was issued to accompany the five folio volumes published between 1849 and 1861 (a posthumous supplement appeared in 1887). He writes a history of the humming-birds and their environs, and provides notes on the 415 humming-birds depicted in the *Monograph*. Ayer/Zimmer 261; Nissen *IVB* 380; Sauer 22.

\$800-1,200



128

GOULD, John. *The Mammals of Australia*. London: Taylor and Francis for the Author, [1845]-1863.

3 volumes, large folio (541 x 375 mm). 182 hand-colored lithographic plates, most heightened with gum-arabic, by Gould and Henry Constantine Richter, printed by Hullmandel & Walton. (One plate and two adjoining leaves of text bound upside-down.) Green morocco gilt extra, sides with triple foliate gilt border, spine in six compartments with five raised bands, gilt-lettered in two, a repeating gilt block in the remaining, all edges gilt, by Sotheran (vol. 1 with small gouge along upper board edge).

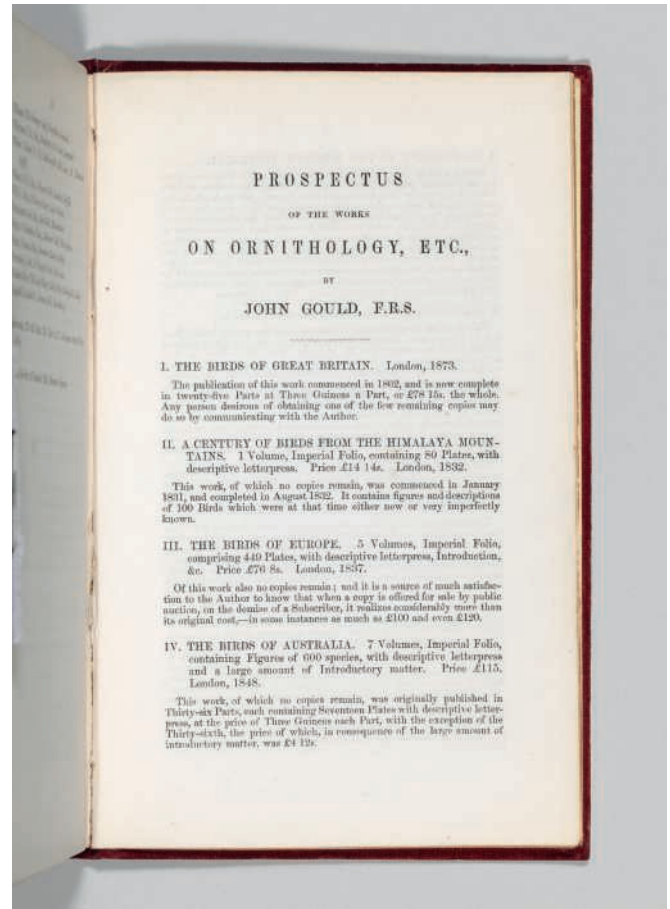
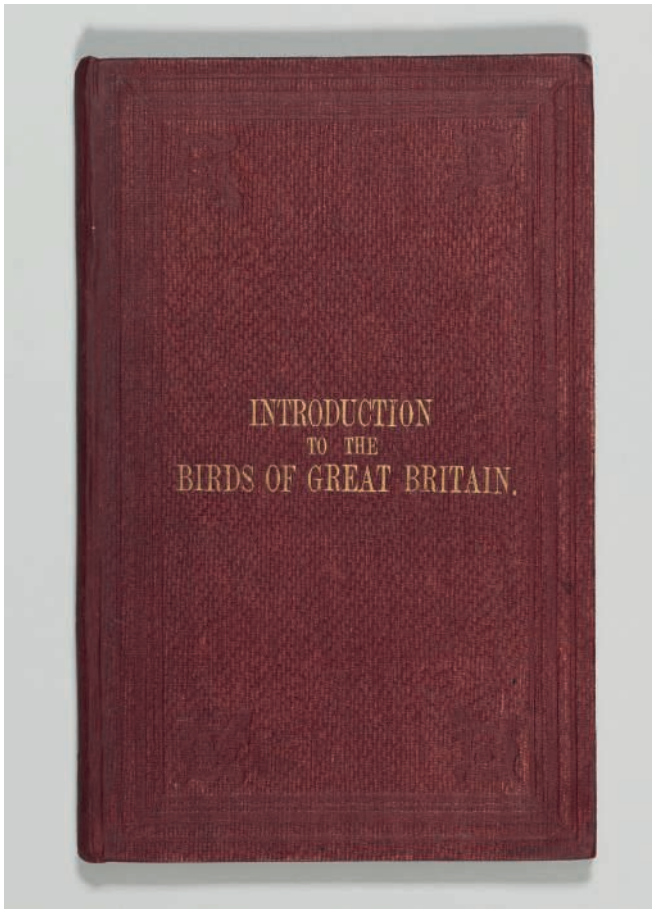
Continued



FIRST AND ONLY EDITION OF THIS SUMPTUOUS PRODUCTION on the mammals of Australia, contributing much to the history, documentation and illustration of numerous species, many now extinct. As Sauer has pointed out, Gould was prophetic on this eventuality, and Gould's comments on the Tasmanian Tiger, *Thylacinus cynocephalus*, are poignant: "When the comparatively small island of Tasmania becomes more densely populated, and its primitive forests intersected with roads from the eastern to the western coast, the numbers of this singular animal will speedily diminish, extermination will have its full sway, and it will then, like the Wolf in England and Scotland, be recorded as an animal of the past." The last Thylacine died in Hobart Zoo in 1936. Nissen *ZBI* 1661; Sauer 14; Wood, p.365

(3)

\$70,000-100,000



129

GOULD, John. *An Introduction to the Birds of Great Britain*. London: Taylor and Francis for the author, 1873.

8vo (215 x 135 mm), 135pp.; 14pp. list of subscribers; 4pp. prospectus on ten other works by Gould. Original red ribbed cloth, gilt-titled on front cover (spine and corners restored). *Provenance*: John Eleuthère du Pont de Nemours (bookplate).

FIRST EDITION OF GOULD'S INTRODUCTION, issued separately from *The Birds of Great Britain* in octavo format "for the convenience of correction before printing it for the folio work" (p. [i]). Gould's *Birds of Great Britain* was originally issued in parts from 1862 to 1873, with the final part (no. 25) containing the folio version of his Preface. Apart from the dedication and preface, the octavo Introduction also includes a "general view of 'The Birds of Great Britain'" (containing additional information obtained during the progress of the work and notices of those species which occur in the British Isles but are not specifically part of its avifauna), a 4–pp. "List of Subscribers" (which includes the Right Hon. Viscount Hill), and a 4–pp. "Prospectus of the works on Ornithology, Etc., by John Gould." Gould concludes his note "To the Reader" in the present volume: "It should be borne in mind that this 'Introduction' is not intended in any way in substitution for the letterpress already published in the folio work, but rather in augmentation of what is there stated and as a general summary. Those who do not already possess the folio edition will not be able to dispense with it on the acquisition of the present volume, while, it is hoped, it will be found a useful supplement and index." Ayer/Zimmer 261; McGill/Wood 365 (mentions a portrait, not present in this nor in the Norman copy and probably inserted later); Nissen *IVB* 372 note; Norman 918; Sauer 26.

\$800–1,200





130

GOULD, John. *The Birds of Great Britain*. London: Taylor and Francis for the Author, [1862]-1873.

5 volumes, large folio (552 x 374 mm). 5pp. subscribers' list. 367 fine hand-colored lithographic plates, most heightened with gum-arabic, by Gould, Henry Constantine Richter, Joseph Wolf and William Hart, printed by Walter or Walter & Cohn, 2 wood-engraved illustrations. (Occasional light spotting or offsetting.) Contemporary red half morocco gilt, spines in 6 compartments with 5 raised bands, gilt-lettered in 2, top edges gilt (lightly rubbed). *Provenance*: Robert Andrew Allison (Scaleby Hall, Carlisle, armorial bookplate).

SUBSCRIBER'S COPY OF THE FIRST EDITION of "the most sumptuous and costly of British bird books" (Mullens and Swann). Gould was especially proud of this work, and it "was seen - perhaps partly because its subject was British, as the culmination of [his] ... genius" (Isabella Tree, *The Ruling Passion of John Gould*, London: 1991, p.207). The text is longer than in any of his other works and the illustrations, many of them prepared from freshly killed specimens, include many more depictions of chicks, nests and eggs. Wolf, who drew 57 of the plates, had accompanied Gould on an ornithological tour of Scandinavia in 1856, and was responsible for persuading Gould and Richter to adopt a livelier treatment of the illustrations. His plates often catch birds in a moment of suspended action revealing the character of the species. On seeing the work, R. Bowdler Sharpe commented: "Such beautiful illustrations as those of the *Birds of Great Britain* scarcely existed before and are not likely to be surpassed." Ayer/Zimmer p.261; *Fine Bird Books* p.78; Sauer 23; Wood p.365; Nissen *IVB* 372.

\$60,000-80,000

(5)





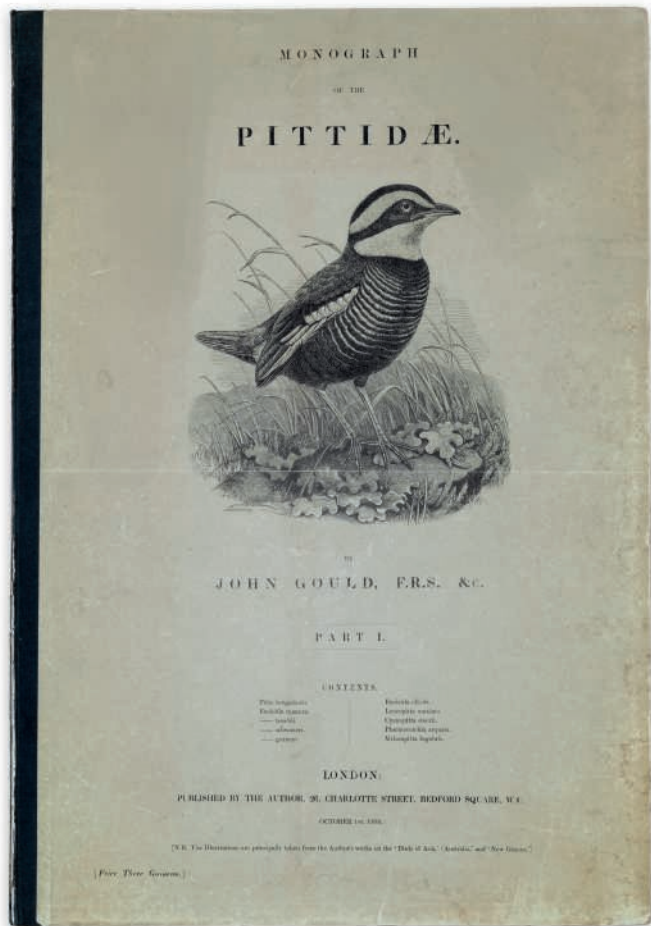
131

GOULD, John. *A Monograph of the Trogonidae, or Family of Trogons*. London: Taylor and Francis for the author, [1858]-1875.

Large folio (543 x 366 mm). 47 hand-colored lithographic plates, most heightened with gum arabic, by Gould, William Hart and Henry Constantine Richter, printed by Hullmandel & Walton, Walter, or Walter & Cohn. (Pale stain on title.) Contemporary green quarter morocco, pebbled cloth boards, spine gilt-lettered and -ruled, all edges gilt (corners bumped, light rubbing to joints).

SECOND EDITION, WHICH "IS ENTIRELY REWRITTEN AND IS ILLUSTRATED WITH NEW PLATES" (Zimmer), and includes 12 new species. Gould writes in his introduction that "in reality [this is] a new publication, the plates having been redrawn, and many [i.e. 12] new species figured for the first time." The first edition of this work (Gould's second monograph) was issued in 3 parts between 1835 and 1838 and illustrated with 36 plates; 34 species were described, including 12 "new to science" (Anker). The second edition was published in 4 parts over 17 years – an indication of how much fresh research went into this edition for which the text was re-written, the figures re-drawn, and new plates added. "The [trogon's] plumage is very remarkable and characteristic. There is not a species which has not beauty beyond most birds, and the glory of the group culminates in the quezal [*sic*]. But in others golden green and steely blue, rich crimson and tender pink, yellow varying from primrose to amber, vie with one another in vivid coloration, or contrasted ... with a warm tawny or a sombre slaty grey – to say nothing of the delicate freckling of black and white, as minute as the markings of a moth's wing – the whole set off by bands of white, producing an effect hardly equalled in any group" (Alfred Newton 'Trogon', in: *Encyclopaedia Britannica*, 11th ed.). Anker/Copenhagen 171; *Fine Bird Books* p. 101; Nissen *IVB* 381; Sauer 21; Wood p. 365; Zimmer p. 261.

\$18,000-25,000



132

GOULD, John. *Monograph of the Pittidae*. London: by the Author, 1880.

2 parts bound in one, large folio (586 x 365 mm). 10 hand-colored lithographic plates, heightened with gum arabic, by Gould and J.C. Richter, and Gould and W. Hart, printed by Walter. Original cloth-backed printed boards (front joint partly split, light soiling to boards); cloth folding case.

FIRST EDITION. The work was originally planned for completion in four parts, but publication was abandoned after Gould's death. Neither part bears a title-page and the work itself contains no new illustrations; the ant-thrushes depicted in this work all originally appeared in Gould's *Birds of Asia*, *Birds of Australia* and *Birds of New Guinea*. Ayer/Zimmer, p.263; *Fine Bird Books*, p.78; McGill/Wood, p.365; Nissen *IVB* 377; Sauer 28.

\$5,000–7,000





LEUCOPITTA MAXIMA.

Melaner. 1845.





133

GOULD, John (1804-1881) and Richard Bowdler SHARPE (1847-1909). *The Birds of Asia*. London: Taylor and Francis for the author, 1850-1883.

7 volumes, large folio (538 x 362 mm). 530 fine hand-colored lithographic plates, most heightened with gum-arabic, by Gould, Henry Constantine Richter, William Hart and Joseph Wolf, printed by Hullmandel & Walton, Walter or Walter & Cohn. Green morocco gilt extra, the sides with fillet- and floral roll-tooled borders, spines in six compartments with five raised bands, gilt-lettered in two, a repeating gilt pattern in the remaining, turn-ins gilt, glazed endleaves, all edges gilt.

FIRST EDITION OF THE MOST COMPREHENSIVE WORK ON ASIATIC SPECIES OF ITS TIME, containing illustrations of many birds not previously described. The intended geographical range of the work was enormous, and very much in keeping with the seemingly limitless self-

Continued



belief of the 19th-century's best known ornithologist. As Sharpe writes in his excellent introduction, the work covers "Species from Palestine to the westward, and from the Moluccas to the east." Unsurprisingly, the subjects of the plates are amongst the most varied of Gould's folios including trogons, kingfishers, sunbirds, woodpeckers, partridges, parrots, pittas and pheasants. This great undertaking was originally issued in 35 original parts to 207 subscribers, and took 34 years to produce. The three final parts were completed by Sharpe after Gould's death in 1881. The descriptions by Sharpe are identified by his initials; those not bearing his initials were presumably printed from Gould's notes. William Hart completed the lithographs from Gould's sketches. Anker/Copenhagen 178; Ayer/Zimmer pp.258-9; *Fine Bird Books* (1990) p.102; Nissen *IVB* 368; Sauer 17; Wood p.365.

(7)

\$100,000-150,000





W. Bosc. del. et lith.

PARADISEA DECORA, *Selsk. et Gmelin.*

Museum. Paris. 1801.

PARADISEA

Grey-sh

Paradisea decora, Selsk. et Gmelin.

Paradisea decora, Selsk. et Gmelin.

Paradisea decora, Selsk. et Gmelin.

Paradisea decora, Selsk. et Gmelin.

Paradisea decora, Selsk. et Gmelin.

Paradisea decora, Selsk. et Gmelin.

Paradisea decora, Selsk. et Gmelin.

Paradisea decora, Selsk. et Gmelin.

Paradisea decora, Selsk. et Gmelin.

Paradisea decora, Selsk. et Gmelin.

Paradisea decora, Selsk. et Gmelin.

Paradisea decora, Selsk. et Gmelin.

Paradisea decora, Selsk. et Gmelin.

Paradisea decora, Selsk. et Gmelin.

134

GOULD, John (1804-1881) and Richard Bowdler SHARPE (1847-1909). *The Birds of New Guinea and the adjacent Papuan islands, including many new species recently discovered in Australia*. London: Taylor and Francis for Henry Sotheran & Co., 1875-1888.

5 volumes, large folio (548 x 370 mm). 320 fine hand-colored lithographic plates by Gould and William Hart, printed by Walter or the Mintern Brothers. Near-contemporary green half morocco gilt, spines in six compartments with five raised bands, gilt-lettered in two, a repeating pattern in the remaining, edges gilt (spines sunned).

VERY FINE COPY OF GOULD'S LAST MAJOR WORK, considered a companion to his monumental *The Birds of Australia*. Gould died on 3 February 1881 shortly after the publication of the 12th part. The remaining 13 parts were edited or written by Sharpe and illustrated by Hart. The section on the Birds-of-Paradise is impressive in its range and bold depictions, and the New Guinea avifauna includes a large number of vibrantly colorful Parrots. Anker/Copenhagen 181; Ayer/Zimmer pp.262-263; *Fine Bird Books* (1990) p.102; Nissen *IVB* 373; Sauer 27; Wood p.365.

(5)

\$50,000-70,000





135

MANETTI, Saverio (1723-1784), Lorenzo LORENZI and Violante VANNI (1732-1776). *Storia naturale degli Uccelli*. Florence: heirs of F. Mouck (vols. I-III), C. Cambiagi (vol. IV), Giuseppe Vanni (vol. V), 1767-1776.

5 volumes, folio (470 x 362 mm). Engraved title by Lorenzi after Giuseppe Zocchi and letterpress Italian and Latin titles with engraved vignette in each volume, dedication to vols. I-III with engraved first page followed by letterpress text, engraved dedication leaf in vols. IV and V by Lorenzi, the last after Giuliano Trabalesi, engraved portrait of Gerini after Zocchi in vol. 1, 4 engraved initials and one engraved measurement illustration in vol. I, letterpress text in Latin and Italian, indices in English, French, Latin and Italian, 600 hand-colored finely engraved plates by Lorenzi and Vanni, numbered I-DC. EXTRA-ILLUSTRATED with six engraved plates by G. Vascellini, 1775-75, in vol. 5. (Small stain on title in vols. 4 and 5). Contemporary Italian cat's-paw calf, the spines in seven compartments with six raised bands, red and green morocco gilt-decorated lettering-pieces in two, a repeated floral design in the remaining, edges stained red, silk placeholders, varying marbled and floral endleaves (some light rubbing to joints, a few discreet repairs, generally fine). *Provenance*: Biblioteca del Duque de Medinaceli y Santisteban (bookplates).

A FINELY-BOUND COPY OF THE FIRST EDITION OF ONE OF THE GREATEST 18TH-CENTURY BIRD BOOKS – MANETTI'S GRAND PROJECT. Manetti worked almost exclusively from real specimens, beginning with the extensive collection of Marquis Giovanni Gerini. The result was one of the largest surveys of ornithology attempted up to that date, a work "larger, better engraved and more vividly colored than

Continued

*Pappagallo minore, o sia Parrucchetto col capo rosso del Regno di Gingi. — Pittacus minor
vel Pittacula Ginguiana erythrocephala.*



All' Ill.^{mo} Sig.^{ro} Filippo Crenco Segret.^{ro} Legato d' Ambasciata della Sacra Religione Gerusalemmit.^{na} appo la S.^{ta} Sede.



any previous book on birds,” notable for its lively posturing of the specimens which seem to reflect “the habits and mannerisms of contemporary Italian society” (Dance). It is “one of the half-dozen or so Great Bird Books in the collector’s sense” (*Fine Bird Books*).

Manetti arranged for the drawings of the birds to be prepared from life from examples in Gerini’s aviaries or from skins in his or other collections. The introduction to the published work stresses that no bird was drawn that was not from life or had not been sufficiently examined. Abbe Lorenzo Lorenzi and the young Violante Vanni were the artists, engravers and colorists for the work, Manetti was responsible for the text, nomenclature of species and arranging the patrons and distribution of the work. Abbe Lorenzi came from Volterra and was a pupil of Ippolito Cigna and he had already worked for Gerini. Vanni, one of the few women in this field, was a pupil of Robert Strange and is described by a contemporary as a ‘woman of very low extraction but of great skill, who having obtained a comfortable way of living in producing feminine frolics, began drawing under the guidance of Abbe Lorenzi, with success matured in age’. One of Vanni’s first projects was as an artist on the *Gazetiere Americano* published in 1763 in Leghorn by Marco Coltellini. The engravers were Scacciati and Terrini, and Rossi and Vanni drew the zoological plates, modelled on Edward’s *History of Uncommon Birds* (1745-51) and Merian’s *Metamorphosis Insectorum*. Dance p.70; *Fine Bird Books* p.10; Ager/Zimmer I, 241. Lucia Tongiorgi Tomasi, *Naturalistic Illustrations and Collections in Tuscany in the Eighteenth Century*, Massachusetts, 2000; S. Frugis, L. Tomasi, P. Tongiorgi, *Finding of the original watercolours of the Storia Naturale degli Uccelli*, Physis 24, 1982; for the standard work cf. Nissen *ZBI* 558; Wood p.450; *Fine Bird Books* p.10: “Manetti’s Ornithologia is one of the half dozen or so great Bird Books in the collector’s sense”.

(5)

\$150,000-200,000

Phaenax marina. — *Pica glandaria marina;* *Corvus Cerycoatades* Linn. CLXIV.



Aut. Ill. Sig. Andrea Minerbetti Boni Patrio Fiorentino.



136

SCLATER, Philip Lutley (1829–1913). *A Monograph of the Jacamars and Puff-Birds, or Families Galbulidae and Bucconidae*. London: published for the author by R. H. Porter and Dulau and Co. [printed by Taylor and Francis], [1879–1882].

Bound from the 7 original parts, 4to (315 x 257 mm). 55 hand-colored lithographic plates by and after J. G. Keulemans, printed by Hanhart, wood-engraved title vignette and anatomical figures. (Some occasional pale foxing to text, the plates generally clean and fresh, colors bright.) 19th-century red half morocco, pebbled cloth, gilt-lettered on spine, 7 original front wrappers and two lists of subscribers bound in at end, top edges gilt (some light soiling to boards).

FIRST EDITION of Sclater's extension of his earlier work on the two groups separately published in 1852 (Jacamars) and 1856 (Puff-birds). Founder and longtime editor of *Ibis*, Sclater's credentials in the field of ornithology were second to none. He was secretary of London's Zoological Society for 42 years, and identified the main zoogeographic regions of the world. His collection of over 9,000 birds was transferred to the British Museum in 1886. Soon after were added the collections of Gould, Salvin and Godman, Hume, and others, making it the largest in the world.

Sclater's complete work on jacamars and puff-birds includes synoptic tables for the determination of genera and species, and a seven-page bibliography. "The special part of the work contains detailed synonymies, descriptions, information about geographical distribution and other facts relating to altogether 62 forms, 60 of which are figured on the beautiful plates" (Anker 451).

\$4,000–6,000



137

SHARPE, Richard Bowdler (1847-1909). *Monograph of the Paradiseidae, or Birds of Paradise, and Ptilonorhynchidae, or Bower-Birds*. London: Henry Sotheran & Co. [printed by Taylor and Francis], 1891-1898.

2 volumes in 8 ORIGINAL PARTS, Folio (565 x 385 mm). Letterpress title-pages, preface, introduction, text, appendix, lists of contents, lists of plates, small format "Notice to Subscribers" dated 30 December 1896 tipped in to part VII. 79 hand-colored lithographic plates, the majority by and after W. Hart or by Hart after J. Gould, a smaller number by Hart after J. G. Keulemans or by and after Keulemans, printed by Mintern Brothers. Woodcuts and half-tone illustrations in text. (Some light spotting at beginning and end, occasional light spotting to text.) ORIGINAL CLOTH-BACKED PRINTED BOARDS (some light staining or rubbing, a few small tears to cloth).

A FINE COPY OF THE FIRST EDITION IN THE RARE ORIGINAL PARTS OF THIS "EXCELLENT MONOGRAPH" (Zimmer). The striking life-size plates led Sitwell to call Sharpe's monograph "the last of the fine bird books" (*Fine Bird Books*, p. 107). Sharpe had appealed for subscribers for a proposed monograph on "the Avifauna of Paupasia" in his preface to John Gould's *Birds of New Guinea*, which Sharpe had completed after Gould's death in 1881. The response to his appeal was clearly enthusiastic, for only three years later, the first part of the *Paradiseidae* was published. Some of the plates are printed from the stones used in the *Birds of New Guinea*, but "a great number of the species are here figured for the first time," according to Sharpe's preface. Ayer/Zimmer p. 581; *Fine Bird Books* p. 107; Nissen IV/B 865; Wood p.656 ("a splendid monograph").



(2)

\$25,000-35,000



138

SHELLEY, George Ernest (1840–1910). *The Birds of Africa, comprising all the species which occur in the Ethiopian region*. Volume V, Part II completed and edited by W. L. Sclater. London: R. H. Porter for the author, 1896–1906, and Henry Sotheran & Co., 1912 (Vol. V, Part II).

5 volumes in 7, 8vo (279 x 187 mm). 57 hand-colored lithographic plates after Henrik Grönvold. (Very occasional light marginal spotting.) Publisher's red cloth, spines lettered in gold, top edges gilt, others uncut. *Provenance*: Bolton Public Libraries (marginal inkstamps on a few text leaves).

FIRST EDITION of Shelley's work which lists 2534 forms of birds, including several new species. It was issued in eight parts, the first being a classification of all the species known to occur in the Ethiopian region. Henrik Grönvold, a Danish naturalist, was among the last natural history artists to publish lithographs. He left Denmark to move to the United States in 1892; he stopped in London where he began working at the Natural History Museum preparing anatomical specimens. His work for *The Birds of Africa* include illustrations of many previously unillustrated specimens of birds. Shelley completed the work through the first part of volume V of *The Birds of Africa*, but then suffered a stroke which left him paralyzed until his death in 1910, when his widow arranged for William Lutley Sclater to continue the work. Although Sclater states in his preface that "It is hoped that the work may be completed in four or five more volumes," no further volumes of the work were ever issued. Anker/Copenhagen 470; Ayer/Zimmer p. 589; *Fine Bird Books* p. 108; Nissen IVB 874.

(7)

\$5,000–7,000



139

VENNOR, Henry G. (1840-1884). *Our Birds of Prey, or the Eagles, Hawks, and Owls of Canada*. Montreal: [D. Bentley and Co. for] Dawson Brothers, 1876.

4to (267 x 197 mm). 30 mounted albumen photograph plates by William Notman, including frontispiece (some burnishing to photos, some mounts buckled). Original cross-grained cloth, the front cover with border in black centering a gilt figure of an owl holding a mouse, spine black-ruled and gilt-lettered (wear at ends of spine). *Provenance*: Fred Clareton (1876 gift inscription from Agnes Robertson, Montreal on flyleaf; his? embossed crest on title.)

FIRST EDITION, containing “every species of Falcon, Hawk, Buzzard, Harrier, Eagle and Owl, which has up to the present time been found in Canada.” The Scottish-born photographer William Notman was one of the best portraitists in Canada in the period, and among his subjects were celebrated figures as wide ranging as Prince Arthur, Henry Wadsworth Longfellow, Sitting Bull and Buffalo Bill. He published a popular series of books of portraits to 1868, after which he only worked on books produced by other artists, such as this.

Vennor was born and lived throughout his life in Montreal. In 1866 he was closely associated with the first recorded identification of gold in the Precambrian rocks of Ontario while working under Sir William Edmond Logan in the Geological Survey of Canada. Privately, he continued to collect fossils and birds, a pastime that began when the young scientist was still a student at McGill. He was also considered a “weather prophet” after a “feeling in his bones” caused him to correctly predict a green Christmas and a muddy New Year’s Day for Montreal at the end of 1875.

Notman’s photographs are early examples in the field of natural history, and accompany Vennor’s detailed text stemming from months spent outdoors studying the birds, their nests, their habitats, and habits. *Our Birds of Prey* is an oft under-appreciated book, which Vennor claimed was a result of it being “too expensive for Canada.” See P. R. Eakins’ entry in *Dictionary of Canadian Biography*, vol. 11, University of Toronto/Université Laval, 2003. Dionne 1740; Lande 2277; Wood 610; Zimmer p.652.

\$1,500–2,000

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** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- 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".
- 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

- 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.
- 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 **condition** reports are not an alternative to examining a **lot** in person or seeking 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

- 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.
- 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** from auction 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

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- 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 begins 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:
 - for individuals: Photo identification (driver's 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);
 - 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.

- 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 at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, 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 within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

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

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. 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 or in person. For help, please contact the Credit Department on +1 212-636-2490.

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 and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on 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. 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 Δ 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 or her 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;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph 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 Christie's LIVE™) may show bids in some other major currencies as well as US dollars. 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 mail 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 AND TAXES

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 2.5% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation in full with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

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 5 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:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- 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**.
- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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 auction or drew attention to any conflict of opinion.

- 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**.
- 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.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 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.
- 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, under 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.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - 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 21 days of the date of the sale.
- 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 property is a forgery in accordance with paragraph E2(h)(ii) above and the property 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

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and

- any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- 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.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- Bank Checks

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

- Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- 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 Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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 you.

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:

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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 remedies under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- 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;

(ii) 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) we can 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.

- 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.

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

1 COLLECTION

- 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).
- 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 at +1 212 636 2495.
- 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. Details of the removal of the **lot** to a warehouse, fees and costs are set out on the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- charge you storage fees while the **lot** is still at our saleroom; or
 - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 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. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. 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 at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and 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 for your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmed hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the US or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, 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 interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. 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) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ 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 1 year of the date of the auction. 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 I(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.

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 New York. 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 submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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 paragraph 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 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 paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

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

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

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

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 in 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.

•
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 Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES

△: 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 a 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 ◦ ◆.

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

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

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.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

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

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of ..."

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

**"Manner of ..."

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

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

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

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

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

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

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

11/10/16

NOTICE REGARDING RETURNS

Lots containing more than one title, letter or manuscript are sold not subject to return.

NOTICE REGARDING ALL FRAMED ITEMS

All framed items are unexamined out of frames and are sold not subject to return

NOTICE REGARDING QUANTITY COUNTS

Quantity counts on all lots containing 25 or more items are approximate only and therefore not subject to return due to count discrepancies.

NOTICE REGARDING SETS

All sets are sold as collections of bindings and are sold not subject to return.

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STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

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Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

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STORAGE AND COLLECTION

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STORAGE CHARGES

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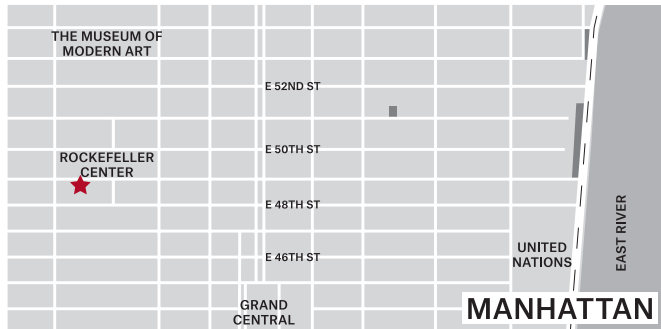
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1-30 days after the auction	Free of Charge	Free of Charge
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 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
 nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
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To Robt. Havell Esq^r
With the Authors sincere
good wishes —

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