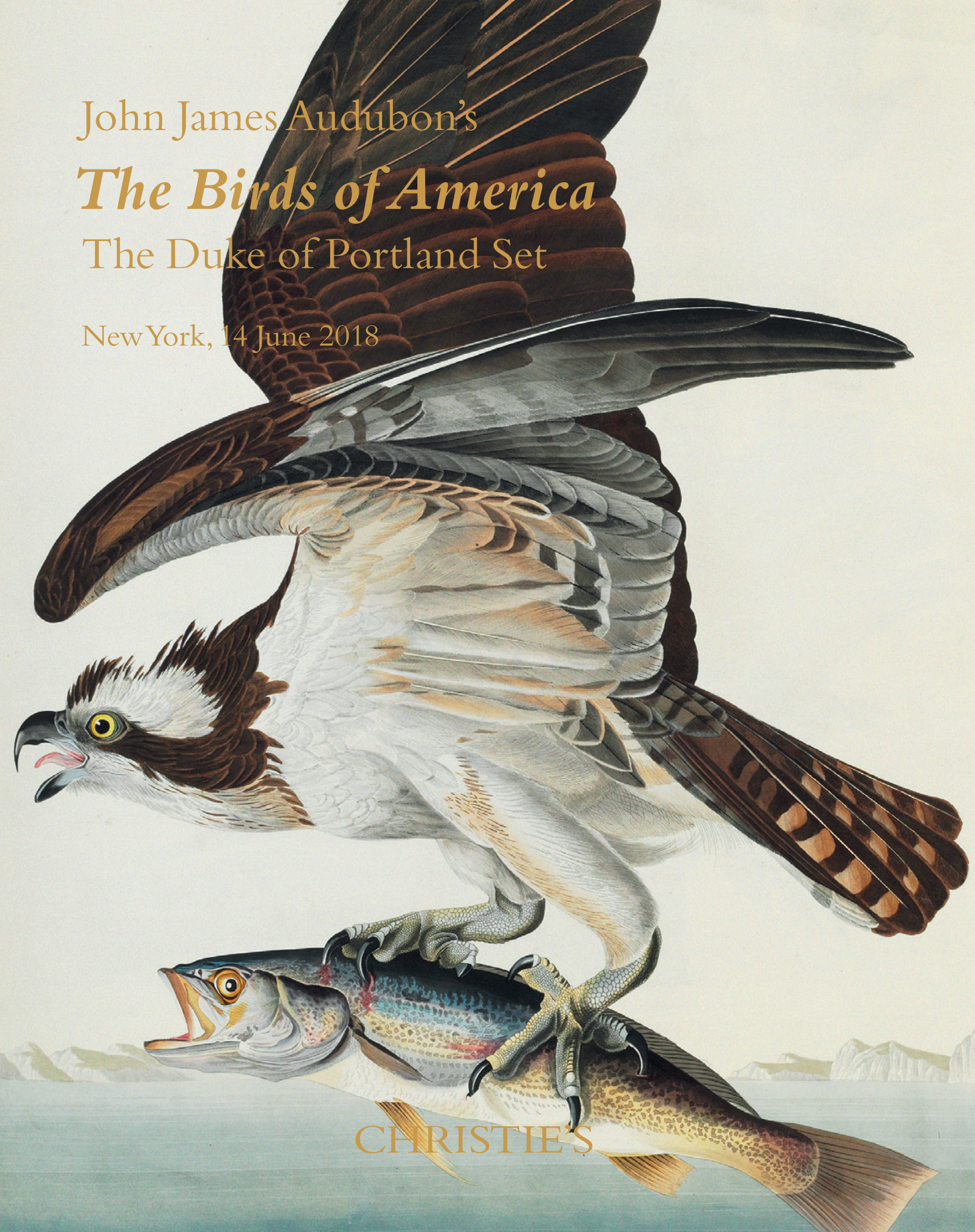


John James Audubon's  
*The Birds of America*  
The Duke of Portland Set

New York, 14 June 2018



CHRISTIE'S











AUDUBON  
BIRDS  
OF  
AMERICA

I

II

III

IV





# John James Audubon's *The Birds of America* The Duke of Portland Set

14 June 2018

## AUCTION

Thursday 14 June 2018  
at 2.00 pm (Lot 1)

20 Rockefeller Plaza  
New York, NY 10020

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Saturday	9 June	10.00 am - 6.00 pm
Sunday	10 June	1.00 pm - 6.00 pm
Monday	11 June	10.00 am - 5.00 pm
Tuesday	12 June	10.00 am - 5.00 pm
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### 2 MAY 2018 - 9 MAY 2018

EINSTEIN AND FAMILY:  
LETTERS AND PORTRAITS  
ONLINE

### 5 MAY 2018

BANDE DESSINEE &  
ILLUSTRATION  
PARIS

### 29 MAY 2018

LIVRES RARES ET  
MANUSCRIPTS  
PARIS

### 11 JUNE 2018

VALUABLE BOOKS &  
MANUSCRIPTS  
LONDON

### 14 JUNE 2018

FINE PRINTED BOOKS  
& MANUSCRIPTS  
NEW YORK

### 3 JULY - 12 JULY 2018

QUENTIN BLAKE: A  
RETROSPECTIVE  
FORTY YEARS OF  
ALTERNATIVE VERSIONS  
ONLINE



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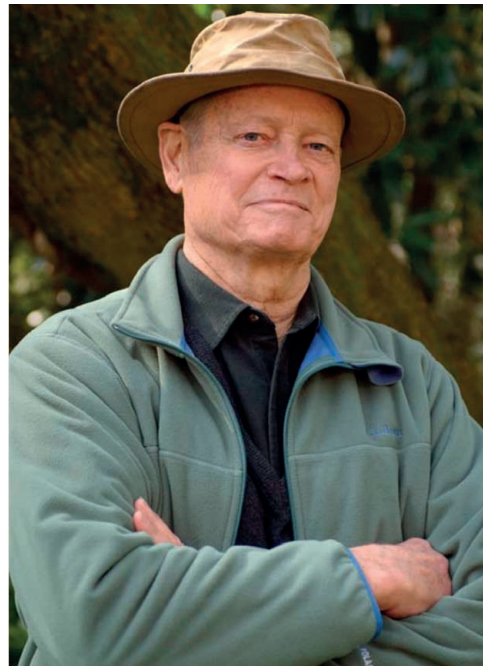




*The nation behaves well if it treats the natural resources as assets which it must turn over to the next generation increased and not impaired.*

Theodore Roosevelt's wise words are inscribed in the rotunda of the American Museum of Natural History in New York City. They inspired Carl W. Knobloch, Jr., founder of the Knobloch Family Foundation, and perfectly encapsulate his foundation's mission. The primary charitable aim of the Knobloch Family Foundation is to preserve plants, animals and natural habitats through the protection and conservation of land and natural ecosystems, and to support the advancement of methods for valuing shared natural resources. The spectacular Portland copy of Audubon's great masterpiece is being sold to help the foundation deliver these increasingly important objectives.

Carl grew up on a farm in Stamford, Connecticut, where he learned the value of hard work, and also to adore the great outdoors. Like so many who truly value wild spaces and animals, Carl enjoyed a lifetime of outdoor adventures, initially on the farm, then hunting and fishing as a child in New England, and then as an adult all over the world. He learned taxidermy, preserving butterflies and birds, mentored by friends at the Stamford Museum and at the American Museum of Natural History in New York City. His love of fly-fishing led him to tie his own flies, many of which were sold to Abercrombie & Fitch. Carl was so passionate that his family was certain that he would someday become a curator in a natural history museum. But from an early age Carl was also guided by an entrepreneurial spirit: he initiated his first business ventures on the farm, and ultimately led companies in finance, real estate and oilfield services. In all these businesses, Carl always believed that employees should be equity owners so that all prospered together.



Carl W. Knobloch, Jr.

When Carl began building his collection, he turned for advice to Gudmund Vigtel who for many years was the distinguished Director of the High Museum of Art in Atlanta. Emily Knobloch and Carolyn Vigtel were Carl's happy accomplices on countless trips to auctions and showrooms. All were especially thrilled when Carl had the good fortune to acquire the Portland Audubon – an exceptionally fine example of a landmark work by a premier 19th-century American artist, with subject matter perfectly attuned to Carl's love of nature and his desire to help conserve it. It is fitting that this remarkable book is now being sold to benefit the conservation of our shared natural environment – a precious resource so dear to both Audubon and Carl.





John James Audubon by John Syme, 1826 (the White House Historical Association)



# AUDUBON: AMERICA'S LEGENDARY ARTIST-NATURALIST

Dr. Roberta J.M. Olson  
Curator of Drawings, The New-York Historical Society

Arguably the greatest artist-naturalist, John James Audubon (1785–1851) was indeed a *rara avis*. Considered America's first great watercolorist, his experimental, multimedia techniques, and revolutionary compositions depict all his birds life-size for the first time in history.\* By embedding the viewer with him in the wild, Audubon's cinematic tableaux achieve high decibel excitement and a startling immediacy that reveal his genius. With one foot in art and the other in natural science, Audubon stylized himself "the American woodsman," wearing buckskins and dressing his hair with bear grease, becoming for Europeans the embodiment of Natty Bumppo in James Fenimore Cooper's *The Pioneers* (1823). In both his written and painted works, including *The Birds of America* (1827–38), he combined a naturalist's curiosity with an artist's eye and a poet's expressiveness. Also a gifted storyteller and a prodigious writer, Audubon—or JJA as he signed many works—penned vivid, picaresque accounts in letters, journals, articles, and books that supplement the incomparable images that Robert Havell Jr. translated into hand-colored etchings with aquatint and engraving.

JJA was driven by an intense passion that eclipsed everything but his desire to communicate the same sense of wonder he experienced: "I wished to possess all the productions of nature, but I wished life with them [...] To Nature I went, and tried to imitate her" (*Ornithological Biography*). Already as a youth, Audubon was a trailblazer, executing his initial works in pastel, a medium then out of favor, over graphite outlines. As he confessed in his first essay about his methods, he desired a medium that simulated feathers and conveyed a soft and downy plumage, because he found watercolor-tinted prints unsatisfactory. Audubon's search for media that produced life-like images was a constant quest, especially since he wished to engage all the senses in a synesthesia of sight, sound, and touch. For each watercolor, he employed a singular combination of techniques, including collage, and media, frequently layered—watercolor, pastel, and graphite, enhanced with gouache, India ink, oil paint, glazing, chalks, scratching out, and metallic pigments—resulting in an endless variety of unique masterpieces.

In his essay "Method of Drawing Birds," Audubon described what distinguished him from "closet ornithologists," who lacked knowledge of living species. Unlike them, he sought to draw each member of "the feathered race" in its true size, coloring, characteristic actions, and habitat, and to present narrative without text, portraying both sexes, birds of all ages and seasonal plumages. Moreover, he thought of his birds as "portraits" and his groups as "family pictures." Like many "primitive" peoples, Audubon was eidetic, retaining vivid mental images of his observations that moved cinematically. He invented an ingenious but simple mechanism to draw specimens on a two-dimensional surface, such as two pairs of Wood Ducks during the "love season" (Fig. 1). It allowed him to focus on anatomical details, which he measured and recorded. Marrying science and art, the device combined the mounting of specimens with the gridded transfer technique known since the Renaissance. Soon after his arrival in Edinburgh in 1826, Audubon demonstrated his "position board" to the Wernerian Society and enthralled ornithologists, publishing it in the *Edinburgh Journal of Science* in 1828. Preferring to sketch from live or recently-dead birds rather than from flat skins or ones over manikins, he fashioned a board scored with horizontal and vertical lines and spiked with perpendicular wires on which he impaled and manipulated the specimen so that it appeared to float in the position he had observed it. This device could be constructed from materials wherever his travels took him, and although no example survives, an assistant later described it. Its grid coordinates enabled Audubon to transfer onto paper three-dimensional birds so charged with life that they might fly off the page in a blink of an eye.





Fig. 1. Reconstruction of Audubon's drawing device ("position board") by Kira Hwang, using John James Audubon, Wood Duck (*Aix sponsa*), *Study for Havell pl. 206*, 1821; ca. 1825, 1863.17.206. Courtesy New-York Historical Society

Audubon's greatest triumph, *The Birds of America*, is considered one of the world's most preeminent natural history documents and visually arresting works of art. Issued in 87 fascicles of five sheets each, the double-elephant-folio edition contains 435 hand-colored prints featuring 1,037 life-size birds (1,026 in Audubon's watercolor models), representing 500 species (a number that changes as DNA research alters taxonomy). This luxurious edition is the most spectacular color folio print series ever produced and is acknowledged as the finest work of colored engraving with aquatint in existence. The artist's exquisite watercolor models in the New-York Historical Society, purchased directly from the artist's widow and keeper of the flame Lucy Bakewell Audubon (1787-1874) are less familiar. Deemed a national treasure, they belong to the largest collection of Auduboniana in the world; 435 are preparatory for 433 of the 435 plates engraved by Havell (no studies are known for plates 84 and 155). Among the alternate studies is a watercolor of the Great Egret in which the artist applied thick gouache with a pen to create the bird's breeding plumage (Fig. 2). JJA rejected it for engraving because while stunning and true to nature, he believed that it did not fully showcase his observational skills. Instead, he selected a third watercolor representing the bird in a feeding posture, but being a perfectionist, he redrew its head on a separate sheet, which he collaged over the unsatisfactory part.

In *The Birds* and in his preparatory watercolors, self-taught Audubon sought to transform natural history illustration into an art, and in the process he became a first-rate Romantic artist. He believed that naturalists should study art as well as living creatures; some of his compositions are clearly influenced by old master paintings, lending them gravitas. Observing species for decades, he also dissected them and measured each part, recording his measurements in the *Ornithological Biography*. Because game was not wasted on the frontier, he also tasted them, as well as a fresh perch that he discovered in the stomach of the Great Blue Heron. Audubon characterized his illustrations as the first to portray species' behaviors, believing that a bird's habits, calls, and diet, as well as its peculiar "cast of countenance" should be captured. Frequently troubled about killing, he sacrificed birds in order to resurrect them in his dazzling watercolors. In dramatizing his protagonists and their struggles for survival, Audubon's compositions have become icons for birders and environmentalists.



Audubon devised a brilliant way to market his double-elephant-folio series. Rather than arranging the plates in customary taxonomical order, he opted for a more organic one “like in Nature.” His five-plate groupings of three small, one medium, and one large bird insured that his subscribers would always be surprised and eager to receive their prints, avoiding, for example, four fascicles of 20 sparrows. Without institutional backing or a patron, Audubon financed the entire production and became a marketer. To attract subscribers, he showed his watercolors privately and also staged exhibitions throughout Great Britain, charging admission, and garnering praise. About his exhibition at the Edinburgh Royal Institution, a critic rhapsodized in *Blackwood’s Magazine*:

[T]he effect was like magic. The spectator imagined himself in the forest—all were of the size of life, from the wren and the humming-bird to the wild turkey and the bird of Washington [...]. The colours were all of life too—bright as when borne in beaming beauty through the woods [...]. ‘Twas a wild and poetical vision of the heart of the New World [...]



Fig. 2. John James Audubon (1785–1851), *Great Egret (Ardea alba)*, 1821. Watercolor, graphite, pastel, gouache, white lead pigment, black ink, and black chalk with selective glazing on paper, laid on card; 37 7/16 x 25 9/16 in. New-York Historical Society, purchased for the Society by public subscription from Mrs. John J. Audubon, 1863.18.30

Even though he harvested countless birds, Audubon preferred to draw from live creatures when possible. In the 1820s Audubon began to notice the disappearance of species and to lament the loss of the wilderness. Even though Audubon lived in an age when hunting was the norm for obtaining food, he experienced an escalating ambivalence toward the killing of birds. Today, Audubon’s prescient appreciation of the environment finds expression in the organization named for him, Audubon, formerly the National Audubon Society.

Above all, Audubon—the self-made man who became an international celebrity and then a legend in his lifetime—is a paradigmatic American success story: he achieved his life’s goal, *The Birds of America* through all manner of adversity. He persevered and learned from his experiences, good or bad. Even when Norway rats feathered their nests with hundreds of his drawings, gnawing through years of hard work, Audubon came to see the silver lining in the tragedy: he realized that he had to start over, and that his new watercolors would be better. No wonder that Audubon’s profound avian portrayals have earned him a place in the pantheon of the world’s greatest artists and naturalists.

\* For further reading about Audubon and his watercolors, see Roberta J. M. Olson, *Audubon’s Aviary: The Original Watercolors for “The Birds of America”* (New York, 2012).





PLATE I.





Great American Book Shop — VILGO (WILD TURKEY) — MELEAGRIS GALLOPAVO.

Drawn by J.J. Audubon M.F.S.

Engraved by W. H. Barrelet







*The sky was serene, the air perfumed, and thousands of melodious notes, from birds unknown to me, urged me to arise and go in pursuit of those beautiful and happy creatures. Then I would find myself furnished with large and powerful wings, and, cleaving the air like an eagle, I would fly off and by a few joyous bounds overtake the objects of my desire*

John James Audubon, *Ornithological Biography*, volume 5, p.vi.



1

AUDUBON, John James (1785-1851). *The Birds of America; from Original Drawings*. London: Published by the Author, 1827-1838.

**The exceptional Duke of Portland set of Audubon's masterpiece – among the finest copies in private hands of this icon of American art, and the finest color-plate book ever produced.**

Four volumes, double-elephant folio (c.977 x c.645mm). Complete with the engraved title-page in each volume and with 435 hand-colored copperplate etchings with aquatint and engraving, by William Home Lizars and Robert Havell Jr. after original life-size watercolor drawings by Audubon assisted by Joseph Mason [some botanical details], George Lehman [some backgrounds], Maria Martin [some botany and entomology], and his sons John and Victor Audubon; printed by Robert Havell Sr. and Robert Havell Jr. on J Whatman and J Whatman Turkey Mill paper watermarked 1827 to 1838 [see Appendix B for a list of the watermarks appearing throughout this set]. Bound in contemporary red morocco by royal bookbinder John Mackenzie (1788-c.1850), signed with his stamp, with blank flyleaves watermarked "J Whatman 1838".

[Complete with the text volumes:] AUDUBON, John James. *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*. Edinburgh: Adam and Charles Black, 1831-1849 [i.e. 1839]. Five volumes, octavo (255 x 157mm). Bound in contemporary red morocco by Mackenzie, uniform with the plate volumes.

\$8,000,000-12,000,000





### **Condition of the plates**

A superlative copy in excellent condition, the plates with fresh and vibrant original coloring. See Appendix B for condition details of the plates individually. In general, defects are minor and include: some minor tears and a very few small paper flaws neatly repaired; light offsetting from some plates onto the blank verso of the facing leaf; occasional light spotting, chiefly marginal; the largest plates with a few instances of the caption being partly obscured by the binding, shaved or cropped; occasional shallow creases; occasional finger soiling in some margins. The first five plates in volume I are on contemporary guards. A copy of an independent conservation report is available on request.

### **Variants in the text and plates**

The title-page of volume I is in the first state [i.e. before the addition of a volume number and composed in 13 lines, before the addition of two lines listing Audubon's affiliation to various learned societies]; the first ten plates are all engraved by William Lizars alone [i.e. before retouching by Robert Havell], and all the remaining plates in this volume are also early states, with Arabic numbering when called for [these are numbered 11-14, XV, 16-100]. See Appendix A for a list of the captions in the first ten plates, and Appendix B for a list of the imprints throughout.



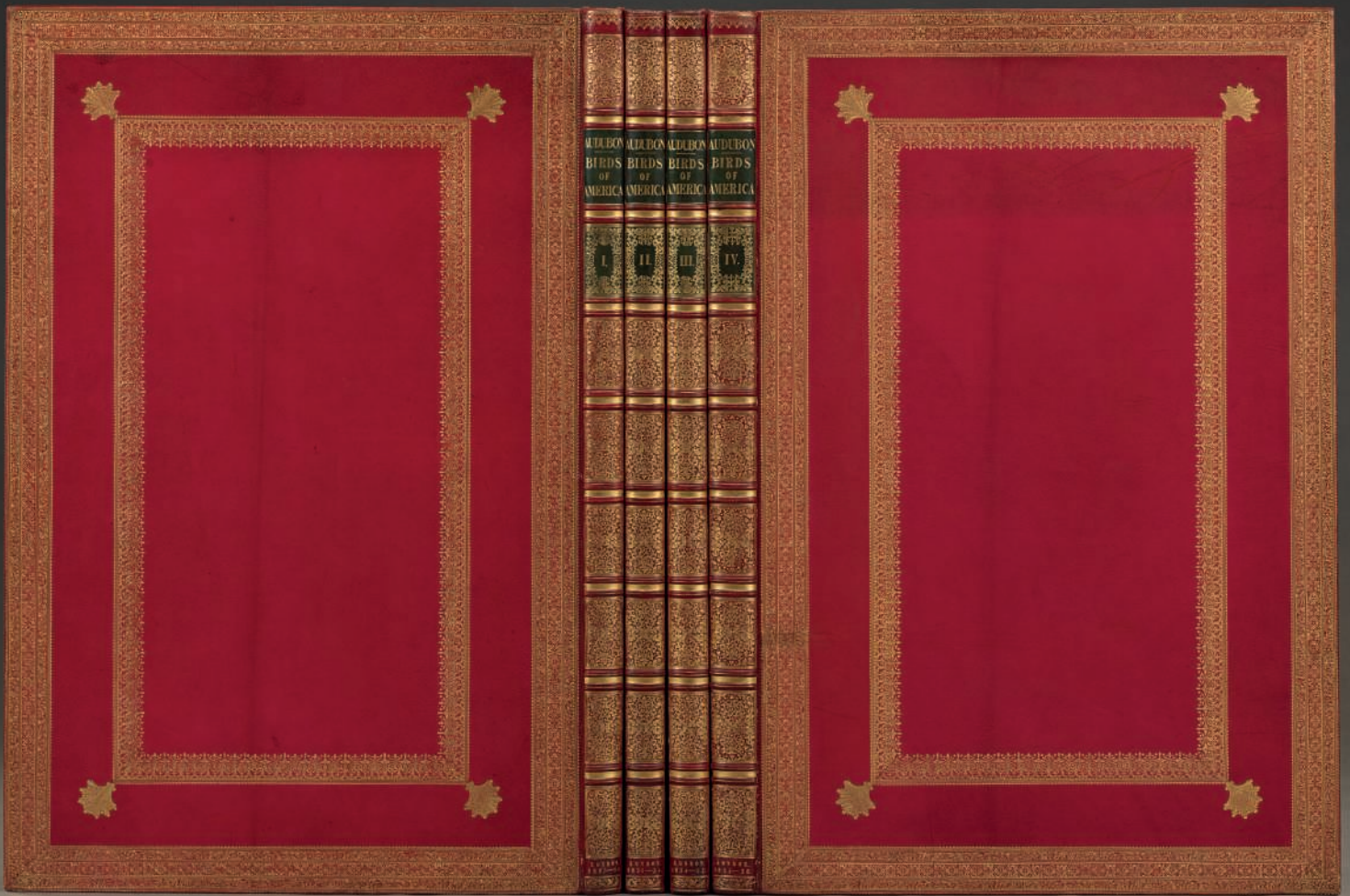


James Audubon del. J. J. Audubon sculp. F.R.S. 1828

Engelst. & Horns. & G. Edwards. Sculp. by W. Heath. 1844

*American White Pelican.*  
 PELICANUS AMERICANUS, *Sw.*  
*Male Adult.*





see inside back cover for another illustration of the binding

### Binding

John Mackenzie (1788-c.1850) flourished in the second quarter of the 19th century, during which time he held the office of Bookbinder to both King George IV and King William IV. Mackenzie is noted for his use of richly gilt hard-grain morocco leather, most prominently on the natural history and color-plate books of preeminent noble collections, including in the Broxbourne and Grenville libraries.

Contemporary English red morocco by John Mackenzie, signed with his stamp on the front free endpaper of each plate volume, the blank flyleaves watermarked "J Whatman 1838"; the covers gilt with a roll-tooled outer border and central panel, and with a stylized scallop-shell tool at the outer corners of the central panel; the spines richly gilt in compartments and with green morocco lettering- and numbering pieces; marbled endpapers; board edges and turn-ins gilt; edges gilt (front hinges strengthened and some minor wear expertly repaired by James & Stuart Brockman Ltd; light wear at the extremities; faint darkening to the boards of some plate volumes). The plate volumes housed in individual red leather-backed clamshell cases, and the text volumes housed together in one matching case, all by J. & S. Brockman Ltd.

### Edition size and rarity

Audubon's final list of subscribers to *The Birds of America* comprises 161 entries, although a somewhat larger number of complete sets was certainly produced. Bibliographers estimate that the edition is likely to have comprised 175 to 200 completed copies. Susanne Low, in her various updates to Fries' 1973 census, concludes that 120 complete copies are known to survive; of these, 107 are in institutions "such as universities, libraries, museums, athenaeums, societies, and the like". Of the thirteen sets in private collections, the Portland copy is undoubtedly among the very finest.









*Carolina Parrot* Males 1, F. 2 Young 3.



## Provenance

The Dukes of Portland (c.1839-2012; sold Christie's New York, 20 January 2012, to:) – Carl W. Knobloch, Jr., gifted to: – The Knobloch Family Foundation.

William Henry Cavendish-Scott-Bentinck (1768-1854), 4th Duke of Portland, probably purchased this set as a completed set soon after Audubon finished his project in 1838, and commissioned the binding from Mackenzie. Portland was the eldest son of Prime Minister William Cavendish-Bentinck, 3rd Duke of Portland; he served in various positions in the governments of George Canning and Lord Goderich, including as Lord President of the Council.

All the evidence suggests that the 4th Duke was the original purchaser; the binding is strictly contemporary (the endpapers are watermarked 1838), with no trace of earlier ownership, and other books in the library known to have been bought by the 4th Duke underscore his serious interest in natural history. Each volume in this set bears the armorial bookplate of his descendant William, 6th Duke of Portland. According to the keepers at Welbeck Abbey, seat of the Dukes of Portland, there is no consistency in the "bookplating" of the library: many books certainly acquired by the 4th Duke have no earlier bookplate than that of the 6th Duke, and others do not have a bookplate at all. While it is possible that the set was acquired by the 5th Duke of Portland, after the 4th Duke died in 1854, or by the 6th Duke when he inherited the estate in 1879, this is unlikely: Audubon returned to America in September 1839 taking with him the remaining fifteen copies still with the engraver; these he sold by 1850, recording the names of the buyers (see Fries pp. 122-23).

William John Cavendish-Scott-Bentinck, 5th Duke of Portland (1800-1879), was a notable eccentric who preferred his own company and excavated an extensive network of tunnels and rooms under the estate, including an underground library and ballroom. William John Cavendish-Bentinck, 6th Duke of Portland (1857-1943), inherited the estate from his cousin in 1879. The 6th Duke was rather more sociable than his reclusive predecessor: he carried the imperial state crown during the coronation ceremony of King George VI. Earlier, in 1913, he hosted Archduke Franz Ferdinand during his visit to England, and took him shooting on the estate. Portland records in his memoirs that "one of the loaders fell down. This caused both barrels of the gun he was carrying to be discharged, the shot passing within a few feet of the Archduke and myself. I have often wondered if the Great War might not have been averted, or at least postponed, had the archduke met his death there and not at Sarajevo the following year" (*Men, Women and Things*, London: 1937).







1. The bill seen at full length in its natural position  
 2. Superior view of the bill of the same  
 3. Inferior view of the bill of the same  
 4. The bill seen at full length in its natural position  
 5. Superior view of the bill of the same  
 6. Inferior view of the bill of the same

*American Flamingo*  
 BERNARDINI & CO. SCULPTORI, LOND.

1. The bill seen at full length in its natural position  
 2. Superior view of the bill of the same  
 3. Inferior view of the bill of the same  
 4. The bill seen at full length in its natural position  
 5. Superior view of the bill of the same  
 6. Inferior view of the bill of the same



*A magic power transported us into the forests which for so many years this man of genius had trod. Learned and ignorant alike were astonished at the spectacle... Imagine a landscape wholly American, trees, flowers, grass, even the tints of the sky and the waters, quickened with a life that is real, peculiar, trans-Atlantic. On twigs, branches, bits of shore, copied by the brush with the strictest fidelity, sport the feathered races of the New World, in the size of life, each in its particular attitude, its individuality and peculiarities. Their plumages sparkle with nature's own tints; you see them in motion or at rest, in their plays and their combats... It is a real and palpable vision of the New World, with its atmosphere, its imposing vegetation, and its tribes which know not the yoke of man... And this realization of an entire hemisphere, this picture of a nature so lusty and strong, is due to the brush of a single man; such an unheard-of triumph of patience and genius!*

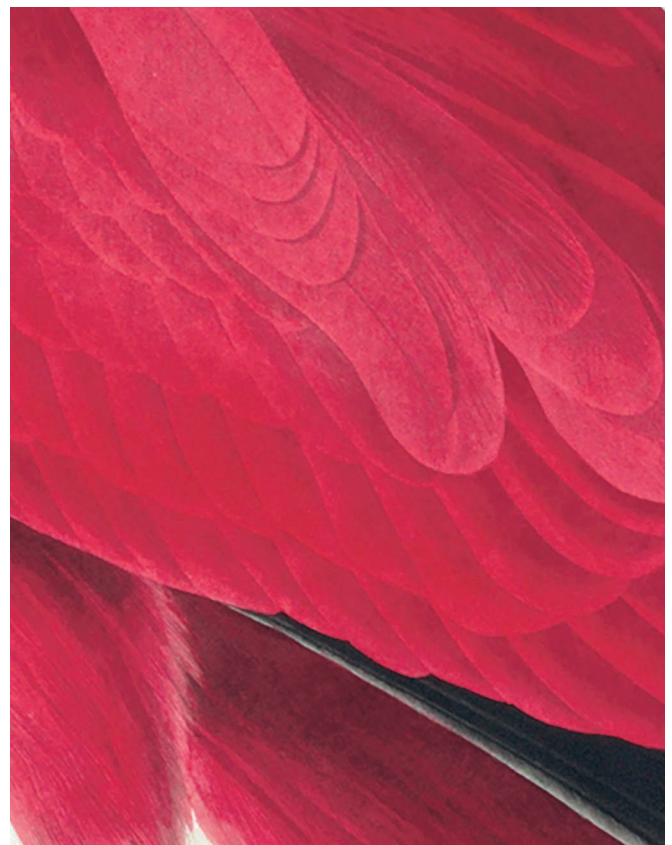
– Philatère Chasles, reviewing Audubon's December 1826 exhibition at the Edinburgh Royal Institution.

### Context

With his timeless masterpiece, Audubon revealed America's natural splendor to the world and to itself. America, as Audubon found it when the 18-year old emigrated from France in 1803, was a country of barely 6 million people, two-thirds of them living within 50 miles of the Atlantic coast. Lewis and Clark were just setting out West. It was a rugged, young country in which many priorities trumped the drawing of creatures that were primarily seen as food rather than legitimate subjects of artistic consideration.

Audubon is now recognized as America's first preeminent watercolorist, but his goal through the decades was always *The Birds of America*. The culmination of his own artistic ambition, his *chef d'oeuvre*, was the printed book itself, with the original watercolors preliminary to it. Audubon did not conceive the drawings as independent works of art and he did not sell them: they served as models for the printer and colorists, and he displayed them in exhibitions to attract subscribers to the books. As beautiful as they are, the drawings were functional stepping stones on Audubon's winding path.

*The Birds of America* is the product of total dedication over the course of a lifetime, and through countless vicissitudes. For much of his decades-long project there was a vast gulf between the scale of Audubon's ambition and the reality of his strained circumstances. "No life was at once more unusual and yet more representative of that expansive era when a national character emerged than Audubon's. Celebrate him for his wonderful birds, but recognize him as well as a characteristic American of the first generation – a man who literally made a name for himself" (Rhodes II, p.3).



John James Audubon was born on April 26, 1785 on a sugar plantation in Haiti, the illegitimate son of Jean Audubon, a French sea captain and agent for a Nantes mercantile firm, and his mistress Jeanne Rabine, a twenty-seven-year-old chambermaid who died within months of giving birth. In 1791, sensing a slave revolution, Jean sent young Audubon and his half-sister (Jean's illegitimate daughter by another mistress) to Nantes to join him and his broad-minded wife Anne Moynet. The two were legally adopted in 1794, and Jean-Jacques Fougère Audubon (his full legal name at adoption) spent his early youth in and near Nantes where he received a basic education. Here, Audubon's lifelong preoccupation with birds found its earliest expression, collecting specimens during countless countryside rambles, later to be stuffed and drawn.





*Blue Jay.*  
 CORVUS CRISTATUS,  
 Male. 1. Female. 2, 3.

Drawn from nature by J.J. Audubon F.R.S. F.L.S.

Engraved, printed, & Coloured by T. Havell.



In 1803, worried that his son might be conscripted into Napoleon's army, Jean sent John to America, ostensibly to help manage Mill Grove, a farm that he owned near Valley Forge, Pennsylvania. Here he was free to indulge his boyhood interest in drawing birds, and here too he met his future wife and unsung collaborator Lucy Bakewell, the daughter of a prosperous neighbor. Their courtship included observing Eastern Phoebes together, close to a cave on Perkiomen Creek. Wanting to know if a pair were returning to a previously abandoned nest, Audubon tied a silver thread to the leg of each – possibly the first recorded instance in America of bird-banding, now a routine technique to study bird migration. It was there, too, just months after they met, that Lucy told John that she returned his love. They married in 1808 and moved first to the new settlement of Louisville, and later to Henderson, Kentucky. Despite much enterprise and industry, John's businesses succumbed to the economic crisis that followed the British blockade during the War of 1812. In July of that same year, Audubon faced another devastating blow: Norway rats got into his box of drawings, shredded hundreds of leaves and lined their nests with the scraps; by Audubon's own account he lost close to a thousand specimens that he had drawn over the years. But 1812 is also the year that Audubon became a naturalized American citizen – the source of great pride for Audubon, as his personal seal and visiting card make evident: they feature a wild turkey and the motto "America my country".

The largely unspoiled wilderness of Kentucky allowed Audubon access to a broader range of birds to hunt and draw. In 1810, Audubon briefly met the distinguished ornithologist Alexander Wilson at Louisville, where he saw the first two volumes of the artist-author's pioneering *American Ornithology*. Audubon was about to sign up for a subscription when his business partner stopped him: he cautioned him in French, with Wilson standing by, "what induces you to subscribe to this work? Your drawings are certainly far better". Audubon put down his pen; "vanity on the encomiums of my friend prevented me from subscribing" (quoted in Rhodes I, p. 67). The idea to publish first entered his mind on this occasion, but it was not until 1820, when he was declared bankrupt after the Panic of 1819, that Audubon decided to follow his passion and to gather material for a volume that would surpass Wilson. When his future looked the darkest, having lost everything except his drawings, Audubon "would prove to be phoenix-like, willing to reinvent himself after adversity – an American role model before that concept developed" (Olson, p.21). As he had remarked earlier "hopes are shy birds flying at great distance seldom reached by the best of guns" (Mississippi journal, December 8, 1810). Audubon set off for Louisiana, earning a precarious living as an itinerant artist and tutor. Lucy was left to support herself and their two sons until they eventually settled together at Bayou Sara, north of New Orleans, "a region of supernatural beauty with an abundance of birds" (Olson, p.25). Audubon's few predecessors had limited their studies to Eastern species; Audubon now extended the range of American natural history by recording the birds of the Mississippi flyway. It is while working in Louisiana and in Mississippi, after years of constantly refining his technique, that Audubon came into his full powers as a brilliant watercolorist and natural historian. "From this time on, the new draftsmanly precision of his work was matched by a new mastery of color, sensitivity to modeling, and skillful execution of realistic detail, a metamorphosis also shaped by his singular combination of media [...] Once established, his artistic vision remained unchanged throughout his production" (Shelley, p.116).







*The Mocking Bird.* 1. Male. 2. F.  
 TURDUS POLYGLOTTUS  
 Plant Vulgo. Yellow-Jessamine.

*Rattlesnake?*  
 CROTALUS HORRIDUS.



In the spring of 1824, Audubon tried to find a publisher for his work in Philadelphia – the nation's intellectual and publishing epicenter at the time. In the City of Brotherly Love he met chiefly with closed doors and animosity. Audubon's work and his rustic persona antagonized supporters of Alexander Wilson, chief among them George Ord, who had completed the last two volumes of *American Ornithology* left unfinished at the time of Wilson's death. Ord developed a "pathological hatred of Audubon [and] was incensed by JJA's threat to his idol's preeminence"; he blocked his election to the Academy, maligned his scientific qualifications, and ensured that no engraver or publisher would work with him (Olson, p.27). To publish his great American masterpiece Audubon had to look abroad, although this was not his first choice. In May 1826 he landed in England, where he quickly found the support and appreciation that was so lacking back home. The new arrival's exotic demeanor – buckskin frontier pantaloons, and shoulder-length hair dressed with bear grease – resonated with locals: "*The Last of the Mohicans* had been published in London in April and was blooming to a nationwide fad, and some who met Audubon in Liverpool judged him a real life Natty Bumppo. The letters he carried introduced him to the first family of Liverpool shipping, the Rathbones, Quaker abolitionists who recognized his originality and sponsored him socially. Within a month, he was a celebrity, his presence sought at every wealthy table" (Rhodes II, p.7). Before long Audubon had met Walter Scott, John Murray, Thomas Lawrence, Humphry Davy, and could count a young Charles Darwin in the audience of one of his lectures (Audubon is quoted three times in *On the Origin of Species*). "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" (*DSB*). Before the American Civil War, Audubon was one of only two Americans ever elected to the Royal Society of London, the leading scientific institution of its time – the other was Benjamin Franklin.

Audubon publicized his work in a series of exhibitions. At one of these, in Manchester, Audubon met F.S. Brookes, the American consul, who advised him to publish his "Great Work" by subscription, a traditional method of raising funds in advance of the great expenses demanded by such a publication. The public exhibitions became an important tool for signing up subscribers, and for generating start-up revenue through admission fees. Originally, *The Birds of America* was planned to be issued in eighty parts of five plates each, for a total of 400 plates. Eventually, the final count increased to 435 plates in 87 parts, as Audubon identified new species from western expeditions to various places including Texas and Oregon (Thomas Nuttall and John Kirk Townsend sent many specimens from the 1834 Wyeth expedition to the Columbia River). Capitalizing on his newfound status, and armed with his subscription model, Audubon travelled extensively to sign up subscribers in Britain, Europe, and America, among them the kings of England and France. In 1830, no longer a provincial curiosity, Audubon was received at the White House by President Andrew Jackson, and the House of Representatives subscribed to *The Birds of America*. That Audubon could complete his monumental project by subscription, with no institutional backing or noble benefactor, was "a staggering achievement, as if one man had single-handedly financed and built an Egyptian pyramid" (Rhodes II, p.8).





The towering format of this work was dictated by Audubon's long-standing determination that each species be shown life-size, from the flamingo down to the hummingbird – even if the former had to curve its neck in an elegant arabesque. Along the way, Audubon was sometimes encouraged to scale down his drawings for print, but he never deviated. His commitment to verisimilitude was no mere gimmickry but grounded in a profound connection with the natural world inseparable from his work. "It was Audubon's unprecedented understanding of Nature that gave eternal colour to his wilderness palette and placed in his hands a brush with eternity" (Lank, p.19). This vision came with technical complications, not least because Audubon required a quality of engraving that few had the skill to deliver. In Edinburgh, the printer and zoologist, Patrick Neill, a fellow member of the Wernerian Society, directed Audubon to William Home Lizars (1788-1859), "the best engraver in the city," who was then working for two of Britain's foremost ornithologists: Prideaux John Selby (1788-1867) and William Jardine (1800-1874). Upon seeing Audubon's drawings, Lizars exclaimed "My God, I never saw anything like this before!" (quoted in Rhodes I, p. 271); he put aside Selby's commission and accepted Audubon's herculean challenge. The relationship with Lizars lasted for the first two parts (i.e. ten plates), after which a strike by Lizars' colorists caused Audubon to look for another engraver. The setback proved to be a blessing. In London Audubon met Robert Havell Jr, a "brilliant printmaker" with "an instinctive understanding of Audubon's aesthetic. Havell, a master of translation, would prove to be his ideal collaborator... The genius of Havell's burin and his sophisticated use of aquatint were unmatched" (Olson, p.30). Havell was a gifted artist in his own right, whose understanding of the artistry as well as the technology was of immense benefit to Audubon. Havell often improved Audubon's compositions; "fully a third of the plates contained some Havell elements not found in the original watercolours" (Lank, p.18). The quality of Havell's engravings mark "an unprecedented achievement in printmaking" (Olson, p.30). After Havell's first prints had come off the press, Audubon took a set to Lizars who "admired them much; called his workmen, and observed to them that the London artists beat them completely" (Audubon, quoted in Rhodes I, p.299).

*The Birds of America* is considered "the most spectacular color folio print series ever produced [and] one of the world's preeminent natural history documents. Superbly conceived and executed, it eclipsed all others then and now, and is acknowledged to be the finest work of colored engraving with aquatint in existence" (Olson, p.30). The vivid originality and realism of Audubon's print masterpiece made an immediate impact on his contemporaries: with the first part just printed, Audubon visited Edinburgh's Royal Society – he laid the sheets down on the table and records: "the astonishment of everyone was great, and I saw with pleasure many eyes look from them to me" (quoted in Rhodes I, p.285). Thomas Bewick, whose own books were enormously popular with the public and influential among natural historians, "expressed himself as perfectly astounded at the boldness of my undertaking" (quoted in Rhodes I, p.287). Turning the pages of this book is as exhilarating today as it was then, but these contemporary reactions underscore the extent to which Audubon's work broke with tradition and introduced new insights. "In fact, animal art can be divided into two eras, before Audubon and after Audubon. Once he showed the way, there were many very competent artists [John Gould, Edward Lear, Joseph Wolf, etc.] who adopted his method of depicting more or less life-sized birds in lifelike poses, placed in some kind of setting. This artistic revolution ushered in the golden age of natural history illustration" (Lank, p.14). On a broader level, Audubon's work encouraged a shift away from the perception that the natural world is merely there to be quarried at man's whim – this is the reason that, since the 19th century, his name has been associated with one of the world's foremost conservation groups. "Along with his contemporary, Charles Darwin, Audubon changed forever the way in which we see the natural world" (Lank, p.10).

## References

*Fine Bird Books*, p. 57; Fries, *The Double Elephant Folio* (Chicago 1973; rev. 2006, ed. Susanne Low); Lank, *Audubon's Wilderness Palette* (Toronto: 1998); Low, *A Guide to Audubon's Birds of America* (New Haven: 2002); McGill/Wood, p. 209; Nissen *IVB* 49; Olson, *Audubon's Aviary* (NY: 2012); Rhodes I: *John James Audubon: The Making of An American* (NY: 2004); Rhodes II: "John James Audubon: America's Rare Bird", [www.smithsonianmag.com](http://www.smithsonianmag.com), 1 December 2004; Shelley, "Drawing Birds. Audubon's Artistic Practices", in Olson [see above]. For the *Ornithological Biography* see also: Ayer/Zimmer, pp. 18-20, 20-21; Copenhagen/Anker 17, 18; Ellis/Mengel 96; McGill/Wood, p. 207.





*Snowy Owl*, *STRIX NYCTEA*. - from *Wild Birds*, 2.





*Brown Pelican.*  
 PELECANUS FUSCUS.  
 Male Adult.



# Appendix A

## Variant States of Legends on Plates I-X

(See Fries, pp. 209-224)

Plate I:

Great American Cock Male - VULGO (WILD TURKEY-) *Meleagris gallopavo*. Variant 1 (of 3)

Plate II:

Yellow-billed Cuckoo. *COCCYZUS CAROLINENSIS*. / Plant Popaw Porceliatriloba. Variant 2 (of 4)  
Words "Yellow" and "Carolinensis" altering original title in manuscript.

Plate III:

Prothonotary Warbler. / *DACNIS PROTONOTARIUS*. / Plant Vulgo Cane Vine. Variant 1 (of 2)

Plate IV:

Purple Finch. / *FRINGILLA PURPUREA*. / Plant *Pinus pendula*. Variant 1 (of 3)

Plate V:

Bonaparte Fly Catcher. / *MUSICAPA BONAPARTII*. /  
Plant seed pud *Magnolia grandiflora*. Variant 1 (of 2)

Plate VI. No. II:

GREAT AMERICAN HEN & YOUNG / VULGO,  
FEMALE WILD TURKEY. \_ *MELEAGRIS*  
*GALLOPAVO*. Variant 1 (of 3).

Plate VII. No. II:

Purple Grackle / *QUISCALUS VERSICOLOR* / 1. Male  
2. Female. / Plant Vulgo, Indian Corn. Variant 1 (of 3) but  
with 4 lines of text (common and Latin names each on  
their own lines).

Plate VIII. No. II:

White Throated Sparrow / *FRINGILLA*  
*PENNSYLVANICA*. / 1 Male 2. Female / Plant *Cornus*  
Florida\_ Vulgo Dog Wood. Variant 1 (of 2)

Plate IX. No. II:

Selby's Fly Catcher / *MUSCICAPA SELBII*. / Plant  
Vulgo, Pheasants Eye. Variant 1 (of 2)

Plate X. No 2:

Brown Lark / *ANTHUS AQUATICUS*. / 1. Male 2.  
Female. Variant 1 (of 2)







Painted by J. Audubon, 1825. Engraved by J. G. Thompson, 1825.

*Iceland Sparrow Falcon.*  
*FALCO ISLANDICUS, LAM.*

Engraved by J. G. Thompson, 1825.



# Appendix B

## Volume I

Title: Tiny marginal repair in upper margin.

General condition: Some soft cockling in upper and lower margins.

PLATE	IMPRINT	WATERMARK	CONDITION
I.	Engraved by W.H. Lizars Edinr.	J Whatman Turkey Mill/1826 [date cropped] (hereafter abbreviated in this list as 'JW Turkey Mill')	Bound on guard. Heightened in gold. Small abrasion in blank area near beak. Tiny marginal repaired tear not affecting image in fore-margin.
II.	Engraved by W.H. Lizars Edinr.	JW Turkey Mill/1826	Bound on guard. Short tears in lower margin. Original title altered in manuscript (as issued) changing two words: "Yellow" and "Carolinensis."
III.	Engraved by W.H. Lizars Edinr.	J Whatman/1826 (hereafter abbreviated as 'JW')	Bound on guard.
IV.	Engraved by W.H. Lizars Edinr.	JW Turkey Mill/1826 [date cropped]	Bound on guard.
V.	Engraved by W.H. Lizars Edinr.	JW Turkey Mill/1826 [date cropped]	Bound on guard. Some pale show-through.
VI.	Engraved by W.H. Lizars Edinr.	JW Turkey Mill/1827	Caption shaved. Tiny repair in lower margin. Soft vertical creases.
VII.	Engraved by W.H. Lizars Edinr.	JW Turkey Mill/1827	¼-in. tear in lower margin.
VIII.	Engraved by W.H. Lizars Edinr.	JW Turkey Mill/1827	
IX.	Engraved by W.H. Lizars Edinr.	JW Turkey Mill/1827	
X.	Engraved by W.H. Lizars Edinr.	JW Turkey Mill/1827	Tiny repair along lower edge.
11.	Printed & Coloured by R. Havell Senr. Engraved by R. Havell, Junr.	JW Turkey Mill/1827	Small repaired tear in upper margin.
12.	Printed & Coloured by R. Havell Senr. Engraved by R. Havell, Junr.	JW Turkey Mill/1827	
13.	Printed & Coloured by R. Havell Senr. Engraved by R. Havell, Junr.	JW Turkey Mill/1831	
14.	Printed & Coloured by R. Havell Senr. Engraved by R. Havell, Junr.	JW Turkey Mill/1831	
XV.	Printed & Coloured by R. Havell Senr. Engraved by R. Havell, Junr.	JW Turkey Mill/1827	Some pale show-through.
16.	Engraved, Printed and Coloured, by R. Havell & Son, London	JW Turkey Mill/1827	Some soft creasing within the plate above image.



PLATE	IMPRINT	WATERMARK	CONDITION
17.	Engraved, Printed & Coloured, by R. Havell & Son, London	JW Turkey Mill/1827	Some pale, mostly marginal, spotting.
18.	Printed & Coloured by R. Havell, Senr. Engraved by R. Havell, Junr.	JW Turkey Mill/1827	A couple tiny marginal foxmarks.
19.	Printed & Coloured by R. Havell, Senr. Engraved by R. Havell, Junr.	JW Turkey Mill/1827	
20.	Printed & Coloured by R. Havell, Senr. Engraved by R. Havell, Junr.	JW Turkey Mill/1827	
21.	Engraved, Printed and Coloured, by R. Havell & Son, London	JW Turkey Mill/1827	Small repaired tear in lower margin.
22.	Engraved, Printed and Coloured, by R. Havell & Son, London	JW Turkey Mill/1827	Very small hole in print area.
23.	Engraved, Printed and Coloured by R. Havell & Son, London	JW Turkey Mill/1827	
24.	Engraved, Printed & Coloured by R. Havell and Son.	JW Turkey Mill/1827	
25.	Engraved, Printed & Coloured by R. Havell & Son, London.	JW Turkey Mill/1827	
26.	Engraved, Printed & Coloured by R. Havell & Son, London.	JW Turkey Mill/1827	Tiny repaired tear in lower margin.
27.	Engraved, Printed & Coloured by R. Havell & Son, London.	JW Turkey Mill/1827	
28.	Engraved, Printed & Coloured by R. Havell & Son, London.	JW Turkey Mill/1827	Small repaired hole in lower blank margin.
29.	Engraved, Printed and Coloured, by R. Havell & Son, London.	JW Turkey Mill/1827	
30.	Engraved, Printed & Coloured, by R. Havell & Son, London.	JW/1831	Some pale show-through.
31.	Engraved, Printed & Coloured, by R. Havell & Son, London_1828.	JW Turkey Mill [date obscured by binding]	
32.	Engraved, Printed & Coloured by R. Havell & Son, London. 1828.	JW Turkey Mill/1828? [date obscured by binding]	
33.	Engraved, Printed & Coloured by R. Havell & Son, London_1828.	JW Turkey Mill [date cropped]	
34.	Engraved, Printed & Coloured by R. Havell & Son, London, 1828.	JW Turkey Mill [date cropped]	Marginal crease.
35.	Engraved, Printed & Coloured by R. Havell & Son, London_1828.	JW Turkey Mill [date cropped]	Abrasion along upper left platemark.
36.	Engraved, Printed & Coloured, by R. Havell & Son, London, 1828.	JW Turkey Mill/1828 [date shaved]	Date just shaved in imprint.





*Whooping Crane.* ORIS AMERICANA. *Whooping Crane.*

Engraved by G. S. Cooper & E. S. Easton



PLATE	IMPRINT	WATERMARK	CONDITION
37.	Engraved by Robt. Havell, Junr. Printed & Coloured by R. Havell, Sen r. London, 1828	JW Turkey Mill/1828 [date cropped]	
38.	Engraved, Printed & Coloured, by R. Havell & Son, London, 1828.	JW Turkey Mill [date obscured by binding]	
39.	Engraved, Printed & Coloured, by R. Havell & Son, London, 1828.	JW Turkey Mill [date obscured by binding]	
40.	Engraved by Robt. Havell, Junr. Printed & Coloured by R. Havell, Sen r. London, 1828	JW turkey Mill/1828 [date cropped]	
41.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Sen r. London, 1828.	JW Turkey Mill/1828 [date cropped]	
42.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Sen r. London, 1828.	JW Turkey Mill/1828 [date cropped]	
43.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Sen r. London, 1828.	JW Turkey Mill [date obscured by binding]	
44.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Sen r. London, 1828.	JW Turkey Mill/1828 [date cropped]	
45.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Sen r. London_1828	JW Turkey Mill [date cropped]	Pale circular foxmark on blank area within platemark.
46.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Sen r. London, 1828.	JW Turkey Mill [date obscured by binding]	
47.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Sen r. London, 1828.	JW Turkey Mill/1828? [date cropped]	
48.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Sen r. London, 1828.	JW Turkey Mill [date obscured by binding]	
49.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Sen r. London, 1828.	JW Turkey Mill/1828	Some ink smudges presumably from time of printing in upper and lower margins.
50.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Sen r. London, 1828.	JW Turkey Mill/1828	
51.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Senr. London_1829.	JW Turkey Mill/1828? [date cropped]	¼-in. tear in lower margin. 2-in. hard crease in fore-margin.





*White-crowned Pigeon.*

*COLUMBA LEUCOCEPHALA.*

*Male 1. Female 2.*

*Curtis. Sculpin.*



PLATE	IMPRINT	WATERMARK	CONDITION
52.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Senr. London_1829.	JW Turkey Mill/1828? [date obscured by binding]	
53.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Senr. London_1829.	JW Turkey Mill [date cropped]	
54.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Senr. London, 1829.	JW Turkey Mill/1828	
55.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Senr. London, 1829.	JW Turkey Mill [date obscured by binding]	
56.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Senr. London_1829.	JW Turkey Mill [date obscured by binding]	
57.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Senr. London_1829.	JW Turkey Mill/1828	Some pale show-through.
58.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Senr. London_1829.	JW Turkey Mill/1828? [date cropped]	Some pale show-through.
59.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Senr. London_1829.	JW Turkey Mill 1828? [date cropped]	
60.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Senr. London_1829.	JW Turkey Mill 1828? [date cropped]	
61.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Senr. London_1829.	JW Turkey Mill [date obscured by binding]	½-in. repaired tear in lower margin.
62.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Senr. London_1829.	JW Turkey Mill/1828? [date cropped]	1-in. repaired tear in lower margin, light offsetting.
63.	Engraved by R. Havell Junr. Printed & Coloured by R. Havell, Senr. London_1829.	JW Turkey Mill/1828? [date cropped]	Some pale show-through.
64.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Senr. London_1829.	JW Turkey Mill/1828? [date cropped]	
65.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Senr. London_1829.	JW Turkey Mill [date obscured by binding]	





Golden Eagle. AQUILA CHRYSÆTOS. female adult. Northern State.

From the drawing of J. Audubon 1825.

Engraved by Robert Havell, Jr. from the drawing of J. Audubon 1825.



PLATE	IMPRINT	WATERMARK	CONDITION
66.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell Senr. London_1829.	JW/1829	Pale abrasion below imprint.
67.	Engraved by R. Havell Junr. Printed & Coloured by R. Havell Senr. London_1829.	JW/1829	
68.	Engraved by R. Havell Junr. Printed & Coloured by R. Havell Senr. London_1829.	JW/1829	
69.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Senr. London_1829.	JW/1831	Pale discoloration in upper margin.
70.	Engraved by R. Havell, Junr. Printed & Coloured by R. Havell, Senr. London_1829.	JW/1829	
71.	Engraved by R. Havell Junr. Printed & Coloured by R. Havell Senr. London_1829.	JW Turkey Mill/1829 [date cropped]	
72.	Engraved by R. Havell Junr. Printed & Coloured by R. Havell Senr. London_1829.	JW Turkey Mill/1829 [date cropped]	
73.	Engraved by R. Havell Junr. Printed & Coloured by R. Havell Senr. London_1829.	JW Turkey Mill/1829 [date cropped]	
74.	Engraved by R. Havell Junr. Printed & Coloured by R. Havell Senr. London_1829.	JW Turkey Mill/1829? [date cropped]	
75.	Engraved by R. Havell Junr. Printed & Coloured by R. Havell Senr. London_1829.	JW Turkey Mill/1829	Some pale show-through.
76.	Engraved, Printed & Coloured by R. Havell Junr. 1830.	JW Turkey Mill/1829	Some pale slender paper striations in blank portion of image.
77.	Engraved, Printed & Coloured by R. Havell Junr. 1830.	JW Turkey Mill [cropped]	
78.	Engraved, Printed & Coloured by R. Havell Junr. 1830.	JW Turkey Mill/1829 [date obscured by binding]	
79.	Engraved, Printed & Coloured by R. Havell Junr. 1830.	JW Turkey Mill/1829? [date cropped]	
80.	Engraved, Printed & Coloured by R. Havell Junr. 1830.	JW Turkey Mill/1829 [date obscured in binding]	Some pale show-through.
81.	Engraved, Printed & Coloured by R. Havell Junr.	JW/1830	Pale toning to upper area of sheet, slightly affecting image.





*Columba Macrotroca* Male 1. F. 2.



PLATE	IMPRINT	WATERMARK	CONDITION
82.	Engraved, Printed & Coloured by R. Havell Junr.	JW/1830	
83.	Engraved, Printed & Coloured by R. Havell Junr.	JW/1830	
84.	Engraved, Printed & Coloured by R. Havell Junr.	JW/1830	
85.	Engraved, Printed & Coloured by R. Havell Junr.	JW/1830	
86.	Engraved, Printed & Coloured by R. Havell Junr. London_1830.	JW/1830	
87.	Engraved, Printed & Coloured by R. Havell Junr. London_1830.	JW/1830	Some fingersoiling at upper left.
88.	Engraved, Printed & Coloured by R. Havell Junr. London_1830.	JW/1830	
89.	Engraved, Printed & Coloured by R. Havell Junr. London_1830.	JW/1830	
90.	Engraved, Printed & Coloured by R. Havell Junr. London_1830.	JW/1830	
91.	Engraved, Printed & Coloured by R. Havell Junr. London_1830.	JW/1830	
92.	Engraved, Printed & Coloured by R. Havell Junr. London_1830.	JW/1830	
93.	Engraved, Printed & Coloured by R. Havell Junr. London_1830.	JW/1830	
94.	Engraved, Printed & Coloured by R. Havell Junr. London_1830.	JW/1830	
95.	Engraved, Printed & Coloured by R. Havell Junr. London_1830.	JW/1830	
96.	Engraved, Printed & Coloured by R. Havell Junr. London_1830.	JW/1830	
97.	Engraved, Printed & Coloured by R. Havell Junr. London_1830.	JW/1830	
98.	Engraved, Printed & Coloured by R. Havell Junr. London_1830.	JW/1830 2	=plate 100 misnumbered 98 (correct 1st state). ½-in. closed tear in upper margin.
99.	Engraved, Printed & Coloured by R. Havell Junr. London_1830.	JW/1830	
100.	Engraved, Printed & Coloured by R. Havell Junr. London_1830.	JW/1830	=plate 98 misnumbered 100 (correct 1st state).





*Black-bellied Darter*  
 PLUTUS AETHIOPS, L.

Painted from a specimen in the collection of the Academy of Natural Sciences, Philadelphia, by J. G. Cooper, 1845.

Engraved by J. G. Cooper, 1845.



# Volume II

General condition: Some soft cockling in upper and lower margins.

PLATE	IMPRINT	WATERMARK	CONDITION
CI.	Engraved, printed & Coloured, by R. Havell.	JW/1837	Plate number rubbed.
CII.	Engraved, printed & Coloured, by R. Havell	JW/1834	Some pale show-through.
CIII.	Engraved, printed & Coloured, by R. Havell	JW/1836	
CIV.	Engraved, printed & Coloured by R. Havell	JW/1836	Some pale foxing.
CV.	Engraved, printed & Coloured, by R. Havell	JW/1836	Some pale show-through, a few small marginal foxmarks.
CVI.	Engraved, Printed & Coloured by R. Havell, London 1831.	JW/1831	
CVII.	Engraved, Printed & Coloured by R. Havell, London 1831.	JW/1831	
CVIII.	Engraved, Printed & Coloured by R. Havell Jun.r, London. 1831.	JW/1830	Some fingersoiling to fore-margin.
CIX.	Engraved, Printed & Coloured by R. Havell, London 1831	JW/1831	
CX.	Engraved, Printed & Coloured by R. Havell Jun.r, London, 1831	JW/1830	
CXI.	Engraved, Printed, & Coloured by R. Havell.	JW/1831	
CXII.	Engraved, Printed & Coloured by R. Havell. London_1831.	JW/1831	Irregular pale toning, mostly along inner margin, just touching image.
CXIII.	Engraved, Printed & Coloured by R. Havell. London_1831.	JW/1831	
CXIV.	Engraved, Printed & Coloured by R. Havell London_1831	JW/1831	
CXV.	Engraved, Printed & Coloured by R. Havell London. 1831.	JW/1831	
CXVI.	Engraved, Printed, & Coloured, by R. Havell, London.	JW/1831	









Drawn from Nature by J.J. Audubon. F.H.S. & L.S.

Great White Heron. AR





DEA OCCIDENTALIS, Male adult spring plumage. Very young.

Engraved. Printed & Coloured by R. Heath 1855.



PLATE	IMPRINT	WATERMARK	CONDITION
CXVII.	Engraved, Printed, & Coloured, by R. Havell.	JW/1831	
CXVIII.	Engraved, Printed, & Coloured, by R. Havell.	JW/1831	
CXIX.	Engraved, Printed & Coloured, by R. Havell, London.	JW/1831	
CXX.	Engraved, Printed, & Coloured, by R. Havell.	JW/1831	
CXXI.	Engraved, Printed, & Coloured, by R. Havell, London.	JW/1831	
CXXII.	Engraved, Printed, & Coloured, by R. Havell, London.	JW/1831	
CXXIII.	Engraved, Printed & Coloured, by R. Havell London.	JW/1831	
CXXIV.	Engraved, Printed, & Coloured, by R. Havell, London.	JW/1831	
CXXV.	Engraved, Printed, & Coloured, by R. Havell, London.	JW/1831	
CXXVI.	Engraved, Printed, & Coloured by R. Havell, London.	JW/1831	¼-in. break in upper margin.
CXXVII.	Engraved, Printed, & Coloured, by R. Havell, London.	JW/1831	
CXXVIII.	Engraved, Printed, & Coloured, by R. Havell, London.	JW/1831	
CXXIX.	Engraved Printed & Coloured by R. Havell.	JW/1831	
CXXX.	Engraved, Printed, & Coloured, by R. Havell, London.	JW/1831	Some pale show-through.
CXXXI.	Engraved, Printed, & Coloured, by R. Havell, London, 1832.	JW/1832	Extreme right coloring of leaf just shaved.
CXXXII.	Engraved, Printed & Coloured, by R. Havell, London 1832.	JW/1832	
CXXXIII.	Engraved, Printed & Coloured, by R. Havell, London, 1832	JW/1832	
CXXXIV.	Engraved, Printed & Coloured, by R. Havell, London, 1832.	JW/1832	
CXXXV.	Engraved, Printed & Coloured by R. Havell, London, 1832.	JW/1832	





*Brazilian Caracara Eagle.*  
POLYDORUS SCALARIS.



PLATE	IMPRINT	WATERMARK	CONDITION
CXXXVI.	Engraved, Printed & Coloured, by R. Havell. London, 1832.	JW/1832	Misnumbered 130.
CXXXVII.	Engraved, Printed & Coloured by R. Havell. London, 1832.	JW/1832	
CXXXVIII.	Engraved, Printed, & Coloured, by R. Havell, London, 1832.	JW/1832	
CXXXIX.	Engraved, Printed, & Coloured by R. Havell London, 1832.	JW/1832	
CXL.	Engraved, Printed & Coloured, by R. Havell, London, 1832.	JW/1832	
CXLI.	Engraved, Printed & Coloured, by R. Havell, London.	JW/1832	
CXLII.	Engraved, Printed & Coloured, by R. Havell. London.	JW/1832	
CXLIII.	Engraved Printed & Coloured by R Havell London 1832.	JW Turkey Mill [date cropped]	
CXLIV.	Engraved Printed & Coloured by R. Havell London, 1832.	JW Turkey Mill [date cropped]	
CXLV.	Engraved, Printed, & Coloured, by R. Havell, London, 1832.	JW Turkey Mill [date cropped]	
CXLVI.	Engraved, Printed, & Coloured, by R. Havell. London, 1832.	JW Turkey Mill [date obscured by binding]	Plate number just shaved.
CXLVII.	Engraved, Printed, & Coloured, by R. Havell, London. 1832.	JW Turkey Mill [date obscured by binding]	
CXLVIII.	Engraved, Printed, & Coloured, by R. Havell, London, 1832.	JW Turkey Mill [date cropped]	Some pale toning.
CXLVIX.	Engraved, Printed, & Coloured, by R. Havell, London, 1832.	JW Turkey Mill [date obscured by binding]	
CL.	Engraved, Printed, & Coloured, by R. Havell. London, 1832	JW Turkey Mill [date cropped]	
CLI.	Engraved, Printed & Coloured, by R. Havell, London, 1832.	JW Turkey Mill [date cropped]	
CLII.	Engraved, Printed, & Coloured, by R. Havell, London. 1832.	JW Turkey Mill [date obscured by binding]	
CLIII.	Engraved, Printed & Coloured, by R. Havell, London. 1832.	JW Turkey Mill [date obscured by binding]	
CLIV.	Engraved Printed & Coloured by R. Havell London 1832.	JW Turkey Mill [date obscured by binding]	
CLV.	Engraved, Printed & Coloured by R. Havell, London, 1832.	JW Turkey Mill [date obscured by binding]	





Drawn from Nature by J.J. Audubon, F.R.S. F.L.S.

Engraved, Printed & Coloured by R. Havell, London, 1825.

*Roseate Tern.*  
STERNA DOUGALLII, MONT.



PLATE	IMPRINT	WATERMARK	CONDITION
CLVI.	Engraved, Printed & Coloured, by R. Havell London.	JW/1833	Date in imprint and plate number cropped.
CLVII.	Engraved, Printed & Coloured, by R. Havell, London 1833.	JW Turkey Mill [date cropped]	
CLVIII.	Engraved, Printed & Coloured, by R. Havell, London, 1833.	JW/1833	Some pale show-through and stains, a few within blank area of platemark.
CLIX.	Engraved, Printed & Coloured, by R. Havell, London, 1833.	JW/1833	Some pale show-through and a pale stain within platemark.
CLX.	Engraved, Printed & Coloured, by R. Havell, London, 1833.	JW/1833	
CLXI.	Engraved, Printed & Coloured, by R. Havell, London, 1833.	JW/1833	Short closed tear in upper margin.
CLXII.	Engraved, Printed & Coloured, by R. Havell, London, 1833.	JW Turkey Mill/1833	
CLXIII.	Engraved, Printed & Coloured, by R. Havell, London, 1833.	JW Turkey Mill [date cropped]	
CLXIV.	Engraved, Printed & Coloured, by R. Havell, London. 1833.	JW Turkey Mill [date cropped]	
CLXV.	Engraved, Printed & Coloured by R. Havell, London, 1833.	JW/1833	
CLXVI.	Engraved, Printed & Coloured, by R. Havell, London, 1833.	JW/1833	
CLXVII.	Engraved, Printed & Coloured by R. Havell, London 1833	JW Turkey Mill/1833	Some pale foxing from verso of the preceding.
CLXVIII.	Engraved, Printed, & Coloured by R. Havell, 1833.	JW/1833	
CLXIX.	Engraved, Printed, & Coloured, by R. Havell, 1833.	JW/1833	Some pale discoloration/rubbing along upper margin. Horizontal soft crease and discoloration at center crossing image. 1-in. closed tear in upper margin.
CLXX.	Engraved, Printed, & Coloured, by R. Havell, 1833.	JW/1833	Some fingersoiling in upper margin.
CLXXI.	Engraved, Printed & Coloured, by R. Havell, 1833.	JW Turkey Mill/1833	
CLXXII.	Engraved, Printed, & Coloured, by R. Havell, 1833.	JW/1833	Some pale show-through.
CLXXIII.	Engraved, Printed & Coloured, by R. Havell, 1833	JW Turkey Mill/1833	
CLXXIV.	Engraved, Printed, & Coloured, by R. Havell, London 1833.	JW/1833	





Drawn from Nature, by J. J. Audubon. F.W.S. F.R.S.

*Snowy Heron, or White Egret.*  
 ARDEA CANDIDISSIMA, Gm.  
 Male adult Spring plumage.  
 Near Plantation, South Carolina.

Engraved, Printed, & Published, by H. Bessell, London, 1835.



PLATE	IMPRINT	WATERMARK	CONDITION
CLXXV.	Engraved, Printed & Coloured, by R. Havell, 1833.	JW Turkey Mill/1833	
CLXXVI.	Engraved, Printed, & Coloured, by R. Havell, London, 1833.	JW/1833	
CLXXVII.	Engraved, Printed, & Coloured, by R. Havell, London, 1833.	JW/1833	Abrasion along lower left platemark.
CLXXVIII.	Engraved, Printed & Coloured, by R. Havell.	JW/1833	
CLXXIX.	Engraved, Printed, & Coloured, by R. Havell, 1833.	JW/1833	Some pale foxing.
CLXXX.	Engraved, Printed, & Coloured, by R. Havell, 1833.	JW/1833	Some pale foxing.
CLXXXI.	Engraved, Printed & Coloured, by R. Havell, 1833.	JW/1833	Short split in plate mark along bottom margin neatly repaired.
CLXXXII.	Engraved, Printed, & Coloured, by R. Havell, London, 1833.	JW/1833	
CLXXXIII.	Engraved, Printed, & Coloured, by R. Havell.	JW/1833	
CLXXXIV.	Engraved, Printed, & Coloured, by R. Havell, 1833.	JW/1833	
CLXXXV.	Engraved, Printed, & Coloured, by R. Havell, 1833.	JW/1833	
CLXXXVI.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW/1834	Closely trimmed along fore-margin, apparently not affecting caption. Some pale foxing on verso.
CLXXXVII.	Engraved, Printed & Coloured, by R Havell, 1834.	JW Turkey Mill/1833	
CLXXXVIII.	Engraved, Printed & Coloured, by R. Havell, 1834.	JW Turkey Mill/1833	
CLXXXIX.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW/1834	
CXC.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW/1834	
CXCI.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW/1833	
CXCII.	Engraved, Printed & Coloured, by R. Havell, 1834.	JW/1834	
CXCIII.	Engraved, Printed, & Coloured by R. Havell 1834.	JW/1834	



PLATE	IMPRINT	WATERMARK	CONDITION
CXCIV.	Engraved, Printed & Coloured by R. Havell 1834.	JW/1834	
CXCV.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW/1834	
CXCVI.	Engraved Printed & Coloured by R. Havell, 1834.	JW/1834	
CXCVII.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	
CXCVIII.	Engraved, Printed, & Coloured, by R. Havell.	JW/1834	
CXCIX.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	
CC.	Engraved Printed & Coloured by R. Havell.	JW Turkey Mill/1834	





# Volume III

General condition: Some soft cockling in upper and lower margins.

PLATE	IMPRINT	WATERMARK	CONDITION
CCI.	Engraved Printed & Coloured by R. Havell	JW Turkey Mill/1834	Penciled receipt note on verso: " & Title-page to vol. 2 July 12 -34." Small ink mark in upper margin.
CCII.	Engraved Printed & Coloured by R. Havell, 1834.	JW Turkey Mill/1833	Some pale show-through.
CCIII.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	
CCIV.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	
CCV.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	
CCVI.	Engraved, Printed, & Coloured, by R. Havell London, 1834.	JW Turkey Mill/1834	
CCVII.	Engraved, Printed, & Coloured, by R. Havell. London, 1834.	JW Turkey Mill/1834	
CCVIII.	Engraved, Printed, & Coloured, by R. Havell London, 1834.	JW Turkey Mill/1834	Small abrasion and soil mark in margins.
CCIX.	Engraved, Printed, & Coloured, by R. Havell, London, 1834.	JW Turkey Mill/1834	
CCX.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	
CCXI.	Engraved, Printed & Coloured by R. Havell, 1834.	JW Turkey Mill/1834	Pale discoloration from sizing in paper.
CCXII.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	
CCXIII.	Engraved, Printed, & Coloured, by R. Havell, 1834	JW Turkey Mill/1834	
CCXIV.	Engraved, Printed, & Coloured, by R. Havell, 1834	JW Turkey Mill/1834	
CCXV.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	Small foxmark in blank area of image.
CCXVI.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	Short split in plate mark along bottom margin neatly repaired.





*Barn Owl.*  
 STRIX FLAMMULA.  
 Vol. II. Pl. 2.  
 (Linnæus, Gmelin, Swinhoe)



PLATE	IMPRINT	WATERMARK	CONDITION
CCXVII.	Engraved, Printed, & Coloured, by R. Havell, 1834	JW Turkey Mill/1834	
CCXVIII.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	
CCXIX.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	
CCXX.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	
CCXXI.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	Closely trimmed along fore-margin, apparently not affecting caption.
CCXXII.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	
CCXXIII.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	
CCXXIV.	Engraved Printed & Coloured by R Havell 1834	JW Turkey Mill/1834	
CCXXV.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	Some soft creases.
CCXXVI.	Engraved Printed & Coloured by R. Havell 1834.	JW Turkey Mill / 1834	Tail feathers apparently shaved by binder, but probably as engraved.
CCXXVII.	Engraved Printed & Coloured by R. Havell, 1834.	JW Turkey Mill/1834	
CCXXVIII.	Engraved, Printed, & Coloured, by R. Havell 1834	JW Turkey Mill/1834	
CCXXIX.	Engraved, Printed, & Coloured by R. Havell, 1834.	JW Turkey Mill/1834	Very small hole expertly repaired.
CCXXX.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	
CCXXXI.	Engraved, Printed, & Coloured, by R. Havell 1834.	JW Turkey Mill/1834	
CCXXXII.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	Minor pale spotting in inner and fore-margins.
CCXXXIII.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	
CCXXXIV.	Engraved, Printed, & Coloured, by R. Havell, 1834.	JW Turkey Mill/1834	
CCXXXV.	Engraved, Printed, & Coloured by R. Havell, 1835.	JW Turkey Mill/1834	Very small hole expertly repaired. Very soft crease from drying string.













*White-headed Eagle, Male*

FALCO LEUCOCEPHALUS.

*Fish Vulge - Yellow mud Cat.*

Engraved, Printed & Coloured by R. Havell & Son, London. 1825.



PLATE	IMPRINT	WATERMARK	CONDITION
CCXXXVI.	Engraved, Printed, & Coloured, by R. Havell. London. 1835.	JW/1834	Penciled on verso: "Recd 16 M[ay] 1835." Some pale rubbing along foremargin.
CCXXXVII.	Engraved, Printed & Coloured, by R. Havell. London. 1835,	JW Turkey Mill/1835	
CCXXXVIII.	Engraved, Printed, & Coloured, by R. Havell. London. 1835.	JW/1834	
CCXXXIX.	Engraved, Printed, & Coloured, by R. Havell, London, 1835.	JW Turkey Mill/1834	
CCXL.	Engraved, Printed, & Coloured, by R. Havell, London, 1835.	JW Turkey Mill/1834	Small paper flaw in lower margin neatly repaired.
CCXLI.	Engraved, Printed, & Coloured, by R. Havell, London, 1835.	JW Turkey Mill/1834	
CCXLII.	Engraved, Printed, & Coloured, by R. Havell, London, 1835.	JW Turkey Mill/1835	
CCXLIII.	Engraved, Printed & Coloured, by R. Havell, London, 1835.	JW/1834	
CCXLIV.	Engraved Printed & Coloured by R. Havell. London. 1835.	JW/1834	Minor pale marginal spotting.
CCXLV.	Engraved, Printed, & Coloured, by R. Havell. London. 1835.	JW Turkey Mill/1835	
CCXLVI.	Engraved, Printed, & Coloured, by R. Havell, London, 1835.	JW Turkey Mill/1834	Caption cropped.
CCXLVII.	Engraved, Printed & Coloured, by R. Havell, London, 1835	JW Turkey Mill/1835	
CCXLVIII.	Engraved, Printed, & Coloured, by R. Havell, London, 1835.	JW Turkey Mill/1835	
CCXLIX.	Engraved, Printed, & Coloured, by R. Havell, London, 1835.	JW Turkey Mill/1835	
CCL.	Engraved, Printed, & Coloured, by R. Havell, London, 1835.	JW/1834	
CCLI.	Engraved, Printed & Coloured, by R. Havell 1835	JW Turkey Mill/1835	Shaved just touching date in imprint.
CCLII.	Engraved, Printed, & Coloured, by R. Havell, London, 1835.	JW Turkey Mill/1835	
CCLIII.	Engraved, Printed & Coloured, by R. Havell, London, 1835.	JW Turkey Mill/1835	Pale discoloration in upper blank area of the image.
CCLIV.	Engraved, Printed, & Coloured by R. Havell, London, 1835.	JW Turkey Mill/1835	





From the bones of T. locellator, N. B. S. P. S.

Engraved from a drawing by F. S. H. 1874

Wood Stork TANTALUS LOCCELLATOR.



PLATE	IMPRINT	WATERMARK	CONDITION
CCLV.	Engraved, Printed & Coloured by R. Havell, 1835.	JW/1834	
CCLVI.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1835	Some fingersoiling in lower margin
CCLVII.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1834	
CCLVIII.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1834	
CCLIX.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1835	
CCLX.	Engraved, Printed, & Coloured, by R. Havell, London 1835.	JW/1835	
CCLXI.	Engraved, Printed & Coloured by R. Havell, 1835.	JW/1835	
CCLXII.	Engraved, Printed, & Coloured, by R. Havell. 1835.	JW/1835	
CCLXIII.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1834	
CCLXIV.	Engraved, Printed, & Coloured, by R. Havell, 1835	JW/1835	
CCLXV.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1835	
CCLXVI.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1835	
CCLXVII.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1835	Some pale show-through.
CCLXVIII.	Engraved, Printed & Coloured by R. Havell, London, 1835.	JW/1835	Some foxing.
CCLXIX.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1835	Some pale show-through and minor pale foxing.
CCLXX.	Engraved, Printed, & Coloured, by R. Havell, London 1835.	JW/1835	
CCLXXI.	Engraved Printed & Coloured by R. Havell 1835.	JW/1835	
CCLXXII.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1835	
CCLXXIII.	Engraved, Printed, & Coloured by R. Havell, London, 1835.	JW/1835	





Painted from Nature by J. J. Audubon, F. R. S. E. L. S.

*Common Buzzard.*  
 Buteo borealis  
 Gmel.  
 Sharp-shinned Hawk.  
 Cooper's Sharp-shinned Hawk.

Engraved, Printed and Coloured by S. Barlett, 1825



PLATE	IMPRINT	WATERMARK	CONDITION
CCLXXIV.	Engraved, Printed, & Coloured, by R. Havell, London, 1835.	JW/1835	
CCLXXV.	Engraved, Printed, & Coloured, by R. Havell, London, 1835.	JW/1835	
CCLXXVI.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1835	Small abrasions in the sky, filled at the time.
CCLXXVII.	Engraved, Printed, & Coloured, by R. Havell, London, 1835	JW/1836	
CCLXXVIII.	Engraved Printed & Coloured by R. Havell, 1835.	JW/1835	
CCLXXIX.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1836	Small pale stain in upper margin.
CCLXXX.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1836	
CCLXXXI.	Engraved, Printed, & Coloured, by R. Havell, 1835.	Not visible	Caption shaved.
CCLXXXII.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1836	
CCLXXXIII.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1836	Some slight cockling.
CCLXXXIV.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1836	
CCLXXXV.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1836	
CCLXXXVI.	Engraved, Printed, & Coloured, by R. Havell, 1836.	JW/1836	
CCLXXXVII.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1835	
CCLXXXVIII.	Engraved, Printed, & Coloured, by R. Havell, 1836	JW/1836	Some pale show-through.
CCLXXXIX.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1836	Some pale show-through.
CCXC.	Engraved, Printed, & Coloured, by R. Havell, 1835.	JW/1836	Small repair in blank lower corner.
CCXCI.	Engraved, Printed, & Coloured, by R. Havell, 1836.	JW/1836	
CCXCII.	Engraved, Printed, & Coloured, by R. Havell, 1836.	JW/1836	



PLATE	IMPRINT	WATERMARK	CONDITION
CCXCIII.	Engraved, Printed, & Coloured by R. Havell 1836	JW/1836	
CCXCIV.	Engraved, Printed & Coloured by R. Havell, 1836	JW/1836	Some pale show-through.
CCXCV.	Engraved, Printed, & Coloured by R. Havell 1836.	JW/1836	
CCXCVI.	Engraved Printed & Coloured by R. Havell, 1836.	JW/1836	
CCXCVII.	Engraved, Printed, & Coloured by R. Havell, 1836.	JW/1836	Some pale show-through.
CCXCVIII.	Engraved, Printed, & Coloured, by R. Havell, 1836.	JW/1836	Some pale show-through.
CCXCIX.	Engraved, Printed, & Coloured, by R. Havell, 1836.	JW/1836	Some pale show-through.
CCC.	Engraved, Printed, & Coloured, by R. Havell, 1836.	JW/1836	Some pale show-through.



*Long-billed Curlew. TURNER MUSEUM, 1836. 1836. 1836. 1836.*



# Volume IV

PLATE	IMPRINT	WATERMARK	CONDITION
CCCI.	Engraved, Printed, & Coloured, by R. Havell, 1836.	JW/1836	
CCCII.	Engraved, Printed, & Coloured, by R. Havell, 1836.	JW/1836	
CCCIII.	Engraved, Printed, & Coloured, by R. Havell, 1836.	JW/1836	Some very pale show-through.
CCCIV.	Engraved, Printed & Coloured, by R. Havell, 1836.	JW/1836	
CCCIV.	Engraved, Printed, & Coloured, by R. Havell, 1836	JW/1836	
CCCVI.	Engraved, Printed, & Coloured, by R. Havell, 1836	JW/1836	Pale toning in left margin.
CCCVII.	Engraved, Printed, & Coloured, by R. Havell, 1836	JW/1836	Some pale show-through.
CCCVIII.	Engraved, Printed, & Coloured, by R. Havell, 1836	JW/1836	Some pale show-through.
CCCIX.	Engraved, Printed, & Coloured, by R. Havell, 1836	JW/1836	
CCCX.	Engraved Printed & Coloured by R. Havell 1836	JW/1836	
CCCXI.	Engraved, Printed, & Coloured, by R. Havell, 1836	JW/1836	
CCCXII.	Engraved, Printed, & Coloured, by R. Havell, 1836	JW/1836	
CCCXIII.	Engraved, Printed, & Coloured, by R. Havell, 1836	JW/1836	Some pale foxing. Some ink residue along platemark.
CCCXIV.	Engraved, Printed & Coloured by R. Havell, 1836	JW/1836	A few pale foxmarks.
CCCXV.	Engraved, Printed & Coloured by R. Havell, 1836.	JW/1836	
CCCXVI.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	





*Frigate Pelican*  
TACHYPETES ADULTUS  
1846. *Swainson*



PLATE	IMPRINT	WATERMARK	CONDITION
CCCXVII.	Engraved, Printed, and Coloured, by R. Havell, 1836.	JW/1836	Some pale show-through.
CCCXVIII.	Engraved, Printed, and Coloured by R. Havell, 1836	JW/1836	Some pale show-through.
CCCXIX.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	
CCCXX.	Engraved, Printed, and Coloured, by R. Havell, 1836.	JW/1836	Pale spot in upper area of image; pale toning along right edge.
CCCXXI.	Engraved, Printed, and Coloured, by R. Havell, 1836.	JW/1836	
CCCXXII.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	Some pale show-through.
CCCXXIII.	Engraved, Printed, and Coloured, by R. Havell, 1836.	JW/1836	A few scattered foxmarks in blank margins.
CCCXXIV.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	
CCCXXV.	Engraved, Printed, and Coloured by R. Havell, 1836.	JW/1836	Some pale foxing.
CCCXXVI.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	
CCCXXVII.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	
CCCXXVIII.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	
CCCXXIX.	Engraved, Printed and Coloured by R. Havell, 1836.	JW/1836	
CCCXXX.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	Some pale show-through.
CCCXXXI.	Engraved, Printed, & Coloured, by R. Havell, 1836.	JW Turkey Mill/1838	
CCCXXXII.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	Some pale foxing.
CCCXXXIII.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	Some pale foxing.
CCCXXXIV.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	Some ink residue along platemark.
CCCXXXV.	Engraved, Printed, and Coloured, by R. Havell, 1836.	JW/1836	Soft creases across image.







PLATE	IMPRINT	WATERMARK	CONDITION
CCCXXVI.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	
CCCXXVII.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	Pale soil mark on caption.
CCCXXVIII.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	Some very pale foxing.
CCCXXIX.	Engraved, Printed, and Coloured, by R. Havell, 1836.	JW/1836	Soft marginal crease.
CCCXL.	Engraved, Printed and Coloured by R. Havell, 1836.	JW/1836	Soft marginal crease.
CCCXLI.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	
CCCXLII.	Engraved, Printed and Coloured, by R. Havell 1836.	JW/1836	
CCCXLIII.	Engraved, Printed, & Coloured, by R. Havell, 1836.	JW/1836	Soft marginal crease.
CCCXLIV.	Engraved, Printed, & Coloured, by R. Havell, 1836.	JW/1836	Soft marginal crease.
CCCXLV.	Engraved, Printed, & Coloured, by R. Havell, 1836	JW/1836	Some pale show-through.
CCCXLVI.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	
CCCXLVII.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	Some pale show-through.
CCCXLVIII.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	A little surface soiling.
CCCXLIX.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	
CCCL.	Engraved, Printed and Coloured, by R. Havell, 1836.	JW/1836	Some pale show-through.
CCCLI.	Engraved, Printed and Coloured, by R. Havell, 1837.	JW/1837	Plate number shaved. Some pale toning along upper margin.
CCCLII.	Engraved, Printed and Coloured, by R. Havell, 1837.	JW/1837	Some pale show-through.
CCCLIII.	Engraved, Printed, and Coloured, by R. Havell, 1837.	JW/1837	Some pale show-through.
CCCLIV.	Engraved, Printed, and Coloured, by R. Havell, 1837.	JW/1837	Some pale foxing.





*Summer or Wood Duck.*

ANAS SIBILATRIX.

L. J. Vaux & A. Franklin.

*Plumage as in the original. Boston, 1851.*



PLATE	IMPRINT	WATERMARK	CONDITION
CCCLV.	Engraved, Printed, and Coloured, by R. Havell, 1837.	JW/1837	Some pale foxing.
CCCLVI.	Engraved, Printed, and Coloured, by R. Havell, 1837.	JW/1837	Some pale foxing and show-through.
CCCLVII.	Engraved, Printed, and Coloured, by R. Havell, 1837.	JW/1837	
CCCLVIII.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1837	Soft marginal crease crossing platemark.
CCCLIX.	Engraved, Printed, and Coloured, by R. Havell, 1837.	JW/1837	Soft marginal crease crossing platemark.
CCCLX.	Engraved, Printed and Coloured, by R. Havell, 1837.	JW/1837	Some pale show-through. Soft marginal crease crossing platemark.
CCCLXI.	Engraved, Printed, and Coloured by R. Havell, 1837.	JW/1837	
CCCLXII.	Engraved, Printed, and Coloured, by R. Havell, 1837.	JW/1837	Some pale show-through.
CCCLXIII.	Engraved, Printed, and Coloured, by R. Havell, 1837.	JW/1837	
CCCLXIV.	Engraved, Printed, & Coloured, by R. Havell, 1837.	JW/1837	
CCCLXV.	Engraved, Printed and Coloured, by R. Havell, 1837.	JW/1837	Some pale show-through.
CCCLXVI.	Engraved, Printed and Coloured, by R. Havell, 1837.	JW/1837	
CCCLXVII.	Engraved, Printed and Coloured, by R. Havell, 1837.	JW/1837	Pale foxing in lower margin.
CCCLXVIII.	Engraved, Printed, and Coloured, by R. Havell, 1837.	JW Turkey Mill/1837	
CCCLXIX.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1837	
CCCLXX.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1837	Some pale show-through.
CCCLXXI.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1837	Some pale show-through.
CCCLXXII.	Engraved, Printed and Coloured by R. Havell, 1837.	JW Turkey Mill/1837	
CCCLXXIII.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1837	





*Labrador Falcon.*

FALCO LABRADORIA.  
Male. Female. *F. astur.*



PLATE	IMPRINT	WATERMARK	CONDITION
CCCLXXIV.	Engraved, Printed, and Coloured, by R. Havell, 1837.	JW Turkey Mill 1837	Some pale foxing.
CCCLXXV.	Engraved, Printed, and Coloured, by R. Havell, 1837.	JW/1837	Some pale foxing.
CCCLXXVI.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1838	Caption shaved.
CCCLXXVII.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1837	Some pale show-through.
CCCLXXVIII.	Engraved, Printed and Coloured, by R. Havell, 1837.	JW/1838	Some pale foxing.
CCCLXXIX.	Engraved, Printed and Coloured, by R. Havell 1837.	JW/1838	Some pale show-through and foxing.
CCCLXXX.	Engraved, Printed and Coloured by R. Havell, 1837.	JW Turkey Mill 1837	Some pale foxing.
CCCLXXXI.	Engraved, Printed and Coloured, by R. Havell, 1837.	JW Turkey Mill/1838	
CCCLXXXII.	Engraved, Printed and Coloured, by R. Havell, 1837.	JW/1837	Some pale foxing.
CCCLXXXIII.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1837	Some pale foxing.
CCCLXXXIV.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1837	Some pale foxing.
CCCLXXXV.	Engraved, Printed and Coloured by R. Havell, 1837.	JW Turkey Mill/1837	Some pale foxing.
CCCLXXXVI.	Engraved, Printed, and Coloured, by R. Havell, 1837.	JW/1837	
CCCLXXXVII.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1837	
CCCLXXXVIII.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1837	
CCCLXXXIX.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1837	
CCCXC.	Engraved, Printed and Coloured, by R. Havell, 1837.	JW/1837	
CCCXCI.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1837	Some pale show-through. Soft marginal creases crossing platemark.
CCCXCII.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1837	Some pale show-through. Soft marginal creases crossing platemark.





*Yellow-crowned Heron.*  
 ARDEA VIOLACEA, L.  
 (with the name of the artist, J. Audubon, and the year, 1826.)

Engraved by J. Audubon, 1826. 111

Engraved by J. Audubon, 1826. 111



PLATE	IMPRINT	WATERMARK	CONDITION
CCCXCIII.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1837	Soft marginal creases crossing platemark.
CCCXCIV.	Engraved, Printed, and Coloured, by R. Havell, 1837.	JW/1837	
CCCXCV.	Engraved, Printed and Coloured, by R. Havell, 1837	JW/1837	
CCCXCVI.	Engraved, Printed and Coloured by R. Havell, 1837.	JW Turkey Mill/1837	
CCCXCVII.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1837	Some minor surface soiling.
CCCXCVIII.	Engraved, Printed and Coloured, by R. Havell, 1837.	JW/1837	
CCCXCIX.	Engraved, Printed and Coloured, by R. Havell, 1837.	JW/1837	
CCCC.	Engraved, Printed and Coloured by R. Havell, 1837.	JW/1837	Some pale show-through.
CCCCI.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1837	
CCCCII.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1837	
CCCCIII.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1837	Small printer's ink mark on blank margin.
CCCCIV.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1837	
CCCCV.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1837	Some ink residue along platemark.
CCCCVI.	Engraved, Printed & Coloured by Robt. Havell, 1838.	JW/1837	
CCCCVII.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1837	
CCCCVIII.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	Some pale show-through.
CCCCIX.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1837	Some pale show-through.
CCCCX.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1837	Some pale show-through.
CCCCXI.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	





Drawn from Nature and Published by John J. Audubon, F.R.S., L.E.E., F.L.S., &c.

*Scotell's Kingfisher.* Male 1 & 2. F. 3.  
 ALFREDO ALTON.

Engraved, Printed & Coloured by N. Havell, Junr. 1850.



PLATE	IMPRINT	WATERMARK	CONDITION
CCCCXII.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	
CCCCXIII.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	Some pale show-through.
CCCCXIV.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1837	
CCCCXV.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	Some pale show-through.
CCCCXVI.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	Some pale show-through.
CCCCXVII.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	
CCCCXVIII.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	
CCCCXIX.	Engraved, Printed, and Coloured, by Robt. Havell, 1838.	JW/1838	
CCCCXX.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	Some pale show-through.
CCCCXXI.	Engraved, Printed and Coloured by Robt. Havell, [1838].	JW/1838	
CCCCXXII.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	Plate number and imprint cropped. Some pale show-through.
CCCCXXIII.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	
CCCCXXIV.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	Two very pale large foxmarks in fore-margin.
CCCCXXV.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	Two very pale large foxmarks in fore-margin.
CCCCXXVI.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	Two very pale large foxmarks in fore-margin. Some minor soiling.
CCCCXXVII.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	Two very pale large foxmarks in fore-margin. Some pale show-through.
CCCCXXVIII.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	Two very pale large foxmarks in fore-margin. Some pale show-through and two very pale foxmarks in fore-margin.
CCCCXXIX.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	
CCCCXXX.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	





*Red-bellied Woodpecker*

*PICUS FERRUGINEUS* Linn.

Adult Male. Linn. *Reise in Ostindien*, *Atlas*, t. 2.

*Plumage* Young. *Pic. rubicollis*.





*Commons Washed Duck*  
 PUBLISHED BY J. W. HAVELL, 1838.  
 17, St. Andrew's Street, London.

PLATE	IMPRINT	WATERMARK	CONDITION
CCCCXXXI.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	Plate number shaved.
CCCCXXXII.	Engraved, Printed and Coloured by Robt. Havell 1838.	JW/1838	Some pale show-through.
CCCCXXXIII.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	Some pale show-through.
CCCCXXXIV.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	Some pale show-through.
CCCCXXXV.	Engraved, Printed and Coloured by Robt. Havell, 1838.	JW/1838	Some pale show-through.





*White-headed Eagle.*

FALCO LEUCORHYNCHUS

Young.



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  - 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
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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](http://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](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. 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](http://www.christies.com).

#### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol 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\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
  - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, 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.
- (j) **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:
  - (a) This **additional warranty** does not apply to:
    - (i) the absence of blanks, half titles, tissue guards nor advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - (iii) books not identified by title;
    - (iv) **lots** sold without a printed **estimate**;
    - (v) books which are described in the catalogue as sold not subject to return; or
    - (vi) defects stated in any **condition** report or announced at the time of sale.
  - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the 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

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any 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**").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - (i) 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.
  - (ii) 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.

- (iii) 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
- (iv) Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
  - (v) Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) 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:

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - (vi) we can, at our option, reveal your identity and contact details to the seller;
  - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - (viii) 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.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 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

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.

- (d) 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:
  - (i) we will charge you storage costs from that date.
  - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
  - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
  - (iv) the storage terms which can be found at christies.com/storage shall apply.



- (e) 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**.
- (f) 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](http://www.christies.com/shipping) or contact us at [PostSaleUS@christie.com](mailto: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](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christie.com](mailto:ArtTransportNY@christie.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 at 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, helmeted 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 USA 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 Ψ 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](http://www.christies.com).

### 8 WAIVER

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

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of 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.CHIRSTIES.COM

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

## K GLOSSARY

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

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

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



# 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.

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

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

•  
**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.

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

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**.

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### Δ 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 Δ next to its lot number.

#### ◊ Minimum Price Guarantees

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

#### ◊◆ Third Party Guarantees/Irrevocable bids

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

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.

18/05/17

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe 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.

## SHIPPING AND DELIVERY

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.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

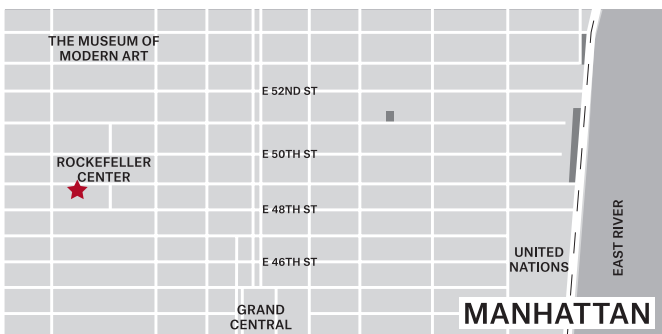
**Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.**

**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. <b>Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.</b>		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
 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)**  
 62-100 Imlay Street, Brooklyn, NY 11231  
 Tel: +1 212 974 4500  
 nycollections@christies.com  
 Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**





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Ellanor Notides

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**CHRISTIE'S AUCTION ESTIMATES**  
Tel: +1 212 492 5485  
www.christies.com

## CORPORATE COLLECTIONS

Tel: +1 212 636 2464  
Fax: +1 212 636 4929  
Email: gsudlow@christies.com

## ESTATES AND APPRAISALS

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Fax: +1 212 636 2370  
Email: info@christies.com

## MUSEUM SERVICES

Tel: +1 212 636 2620  
Fax: +1 212 636 4931  
Email: awhiting@christies.com

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Tel: +1 212 355 7370  
Email: christieseducation@christies.edu

Hong Kong  
Tel: +852 2978 6768  
Fax: +852 2525 3856  
Email: hkcourse@christies.com

### London

Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: education@christies.com

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Tel: +33 (0)1 42 25 10 90  
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### CHRISTIE'S FINE ART STORAGE SERVICES

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Email: storage@cfass.com

### Singapore

Tel: +65 6543 5252  
Email: singapore@cfass.com

### CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

## • DENOTES SALEROOM

ENQUIRIES? — Call the Saleroom or Office EMAIL — info@christies.com

For a complete salerooms & offices listing go to christies.com



# CHRISTIE'S

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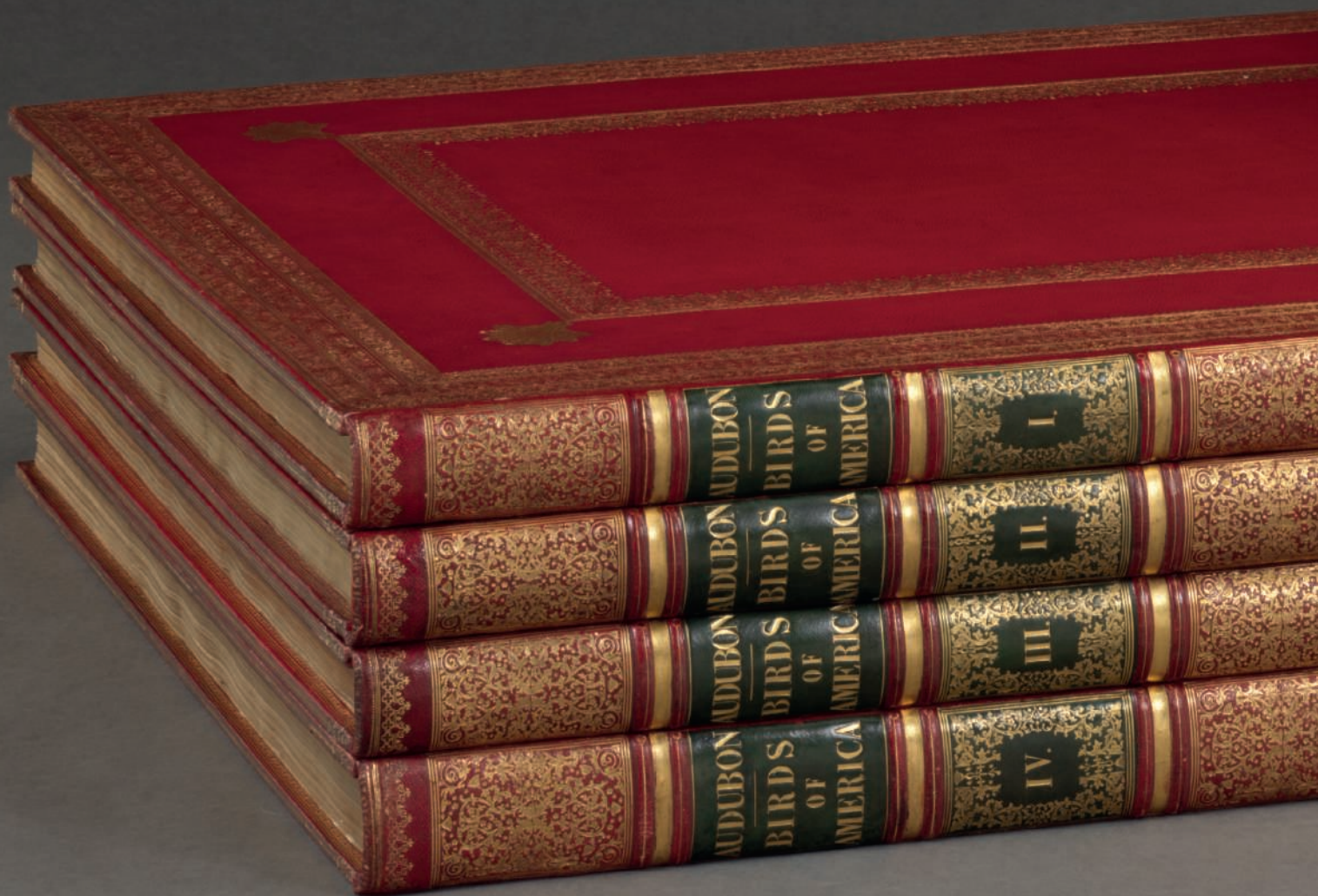
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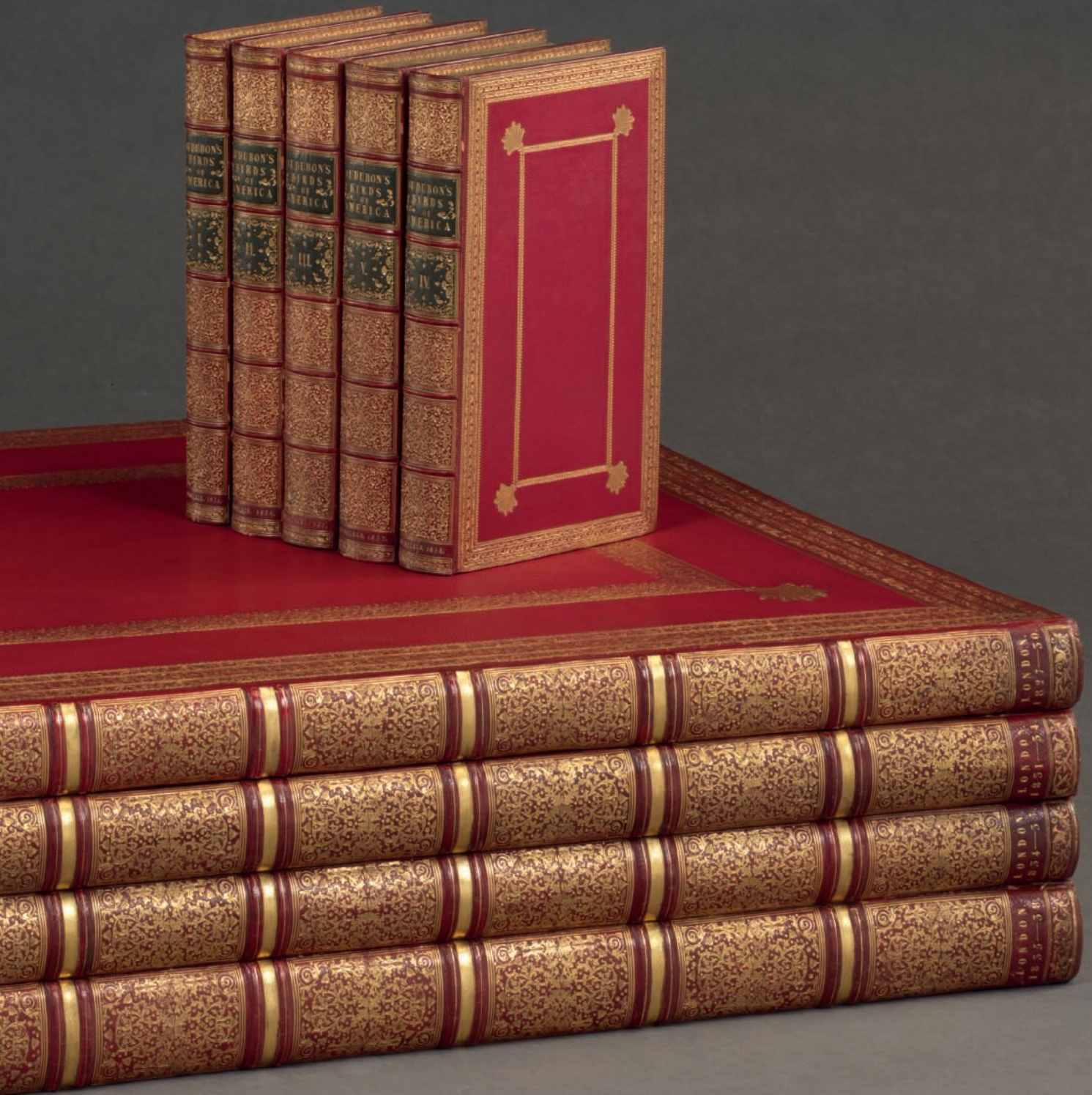


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