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Henry Rogers Broughton

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Front cover
LOT 90
This page
LOT 242

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THE LIBRARY OF HENRY ROGERS BROUGHTON, 2ND BARON FAIRHAVEN

Little is more exciting in the book world than the re-emergence of a great library, one that has lurked in the consciousness of bibliophiles and collectors but was effectively "lost". This is one of those rare occasions, for the Broughton natural history library is exactly that. Formed, like the great libraries of Major Abbey, Lord Hesketh and H. Bradley Martin, in the middle of the last century, it has long been regarded as one of the most prestigious of its kind. Rich in the most celebrated books of the genre, it not only contains stunning examples of the most famous volumes but also a host of rarities.

To form such a library one must have the means, the passion, and the time to seek out the best. The Hon. Henry Rogers Broughton, later 2nd Lord Fairhaven (1900–1973) was blessed with all these requisites.

The background to his family's fortune lies in the career of Broughton's father, Urban Hanlon Broughton



Henry Huttleston Rogers

(1857–1929), and maternal grandfather, Henry Huttleston Rogers (1840–1909), both major figures in the commercial life of the United States at the end of the nineteenth century. Urban Broughton grew up in England, trained as a civil engineer, and emigrated to America in the 1880s. He arrived there with a new solution for dealing with sewage in its rapidly expanding cities. His hydro-pneumatic system was rapidly adopted, and its success in Chicago made his reputation and early fortune. He then was invited to install the same system by the oil tycoon Henry Rogers at his hometown of Fairhaven, Massachusetts. When not at Fairhaven, Rogers, a descendent of a Mayflower pilgrim, lived at East 57th Street, New York, where he counted among his neighbours the Vanderbilts, the Roosevelts, the Juilliards, the Cuttings and the Auchinlosses.

After completing his work in Fairhaven, Urban married Rogers's daughter Cara and his father-in-law engaged him in his commercial activities, principally his partnership with John D. Rockefeller in Standard Oil but also banking, mining, and railways. Enormous fortunes were made which increased further when Cara inherited her share of her father's wealth on his death in 1909. By that time Urban and Cara Broughton had two sons. The elder, named Urban after his father but known as Huttleston, was born in 1896 and Henry, who was to form the library, in 1900. After early education in the America they accompanied their parents to England in 1912 where they settled for the rest of their lives. In London Urban senior bought the newly completed mansion, 37 Park Street, Mayfair, just behind Park Lane.



Urban Hanlon Broughton, Huttleston Rogers Broughton, and Henry Rogers Broughton

This vast house was to be the London centre of their lives until Cara died in 1939. Shortly afterwards he also acquired Park Close, a large house at Englefield Green near Windsor.

During this period Urban Broughton became the wartime MP for Preston, under Conservative Prime Minister Andrew Bonar Law; it was in his memory that Broughton acquired the Ashridge Estate in Hertfordshire, formerly the seat of the Dukes of Bridgewater, which in 1928 he presented to the Conservatives in memory of the Bonar Law. This was by no means the only act of philanthropy associated with the family. The year after, to avert a threat of development, Cara Broughton bought the famous Meadows at Runnymede where Magna Carta had been signed, and presented the entire site to the British nation in memory of her husband who died the same year. In recognition of his political and philanthropic work Urban Broughton would have received a peerage in the 1929 New Year's honours but the announcement was delayed because of the King's ill health and Broughton himself died before it could take place. It was therefore bestowed on his elder son Huttleston, who became 1st Baron Fairhaven. He went on to receive a hereditary peerage in 1964, which title passed to his brother Henry in 1966. Unusually the title was not of a British location, but rather celebrated the family's home in America.

Huttleston and Henry shared similar passions. After Harrow they both joined the 1st Life Guards. In the 1920s they bought properties together. The first was Barton Stud near Bury St Edmunds, acquired from Sir Edward Hulton in 1925. Next year they bought Anglesey Abbey near Cambridge where they lived together on the understanding that the first to marry would be the first to move. In the inter-war period this gave them time for other activities, most particularly the turf, gardening, and collecting. The latter two interests they clearly inherited from their family. Their grandfather had made a splendid, award-winning garden at Fort Phoenix and Cara's sister Mai Rogers created the splendid gardens at Planting Fields, Oyster Bay, New York (now The Planting Fields Foundation). As to collecting, this too was in the blood, and photographs of the interiors of Planting Fields demonstrate this.

The interest in botany and ornithology was given further momentum in 1932 when Henry Broughton married Diana Fellowes. The newly-wed Broughtons bought Bakeham House near Windsor, and there they laid out an ambitious 53-acre garden surrounding the house. It is at Bakeham that one gets the first inkling of his embryonic library. In 1937 Broughton commissioned an inventory of the contents. It covered everything, including his collection of birds, kept in a fifteen-cage aviary decorated with "painted wood trellis with panels of Allegorical subjects". But it is in the library where one discovers just how many volumes he had purchased even by this time; there are just over 100 volumes connected with natural history. His passion for birds and flowers also extended to pictures: in the library were watercolours by Ehret and Schouman whilst hanging

on the walls in the adjacent rooms were works by Jan van Os, Jan van Huysum and others. Over the next twenty years the number of drawings and paintings would expand to form a great collection in its own right, ultimately given to the Fitzwilliam Museum, Cambridge (see Georita Harriott "The Broughton Collection", *Curtis' Botanical Magazine*, vol. 23, no. 1, pp. 132 -140). Harriott notes "Lord Fairhaven also built up a magnificent library with an extensive collection of flower books, which ranked amongst the best in England... [His purchases] reflect his quintessential Englishman's passion for horticultural, botany, and the design of garden grand landscape".



Henry Rogers Broughton and Diana Broughton (nee Fellowes)

The interest in books was also something he shared with his family. In Fairhaven his grandfather not only collected them but also gave The Millicent Library to the town in memory of his third daughter who died in 1890, which still stands today. It was also shared with his brother Huttleston, who added the library wing to Anglesey Abbey (see Purcell, Pearson & Hale, *Treasures from Lord Fairhaven's library at Anglesey Abbey*, 2013).

In the 1930s Henry Broughton was enjoying the perfect life. He was rich, well connected and engaged in improving Bakeham. In 1937, after the birth of their son the previous year, this idyll was shattered by his wife Diana's untimely death.

Now in his mid-thirties Henry Broughton, effectively a bachelor once more, seems to have taken consolation in collecting. It is during these years, 1937 to 1953, when he married again, that his collection of books paintings takes off. Fortunately for us he was meticulous in recording his purchases. In a small book he carefully noted his purchases, how much he paid, and where they came from. The earliest purchase noted was made in 1927: Perrin's *British Flowering Plants*, bought from "Brown", probably the book dealer William Brown of Eton. The ledger makes fascinating reading and reveals that his early association with Brown blossomed into transactions with a host of other dealers. Tantalisingly, he tends to refer to them with their initials, but many are discernibly the leading dealers of the day: Francis Edwards, Heywood Hill, Raphael King, Maggs Bros, Quaritch, Sawyer, Sotheran's, Wheeler, Wheldon and Welsey, and so on.

After Broughton's second marriage in 1953 the pace of acquisitions lessened, the last recorded purchase being made in 1960 (some Redouté plates from Heywood Hill). By this time, though, he had formed an outstanding collection, which then moved from Bakeham to his new house, South Walsham Hall, Norfolk. Here the books were installed in a large library he created on the first floor.

In 1966 Huttleston, 1st Lord Fairhaven died; in the spirit of the family's philanthropy he left Anglesey Abbey with its collection to the National Trust. His title passed to Henry who now became 2nd Lord Fairhaven, and who, in turn, gave his collection of flower pictures to the Fitzwilliam between

then and his death in 1973. The library passed to his descendants and largely disappeared until its reappearance now, some fifty years later.

It is one of the most magnificent private collection of natural history books that could conceivably come onto the market. Several equivalent collections including this kind of material were dispersed last century or in the early part of this one. The library of the 2nd Lord Hesketh was formed at the same time as the Broughton collection, and was sourced from many of the same dealers; it was sold in these rooms at the beginning of this century. It is interesting that both Broughton and Hesketh were Anglo-Americans with fortunes made across the Atlantic by recent forebears. In America, the collection of H. Bradley Martin was rich in ornithology of the kind found here. Bradley Martin, the beneficiary of the Phipps steel fortune, was another American with British connections – his aunt was the Countess of Craven. That famous library was dispersed in a series of sales conducted by Sotheby's Parke Bernet in the late 1980s and early 1990s.

Can such a library like the one offered here be formed again? Not easily. Indeed, it took Henry Broughton, 2nd Lord Fairhaven, well over thirty years to achieve it and that was during a golden age of such material being available. With the passing of time this has become less the case. This sale therefore offers the collector a rare opportunity to buy the best.

James Miller



The bookplate of Henry Rogers Broughton, found on the pastedown of each volume in this collection.



This page
LOT 88

NESTOR PRODUCTUS (Gould)



Phalaena Georgia
 LOT 1

Phalaena Georgia



1

1

JOHN ABBOT AND JAMES EDWARD SMITH

The natural history of the rare lepidopterous insects of Georgia. London: printed by T. Bensley for J. Edwards and J. White, 1797

FIRST EDITION, early issue (Whatman watermarks 1794), 2 volumes, folio (400 x 310mm.), titles and text in English and French, dedication, 104 hand-coloured engraved plates, FINELY BOUND IN CONTEMPORARY STRAIGHT-GRAINED RED MOROCCO GILT, palmette borders gilt on covers in the manner of Staggemeier and Welcher, gilt edges

A SUPERB COPY. John Abbot (1751-c.1842) was born in London but spent most of his life in Georgia collecting specimens of insects and preparing drawings on a commercial basis. In his preface to this work Smith writes of Abbot: "The result of his observations he has delineated in a style of beauty and accuracy which can scarcely be excelled, and has accompanied his figures with an account, as well as representation, of the plants on which each insect chiefly feeds..."

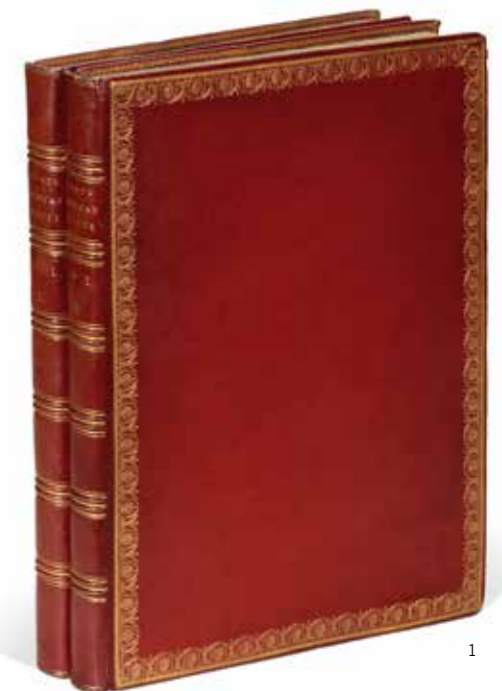
REFERENCES

Dunthorne 287; *Great Flower Books*, p. 76; Nissen ZBI 2; Sabin 25

PROVENANCE

Charles Bennet, 4th Earl Tankerville (1743-1822), Chillingham Castle, book label (Bennet's wife, Elizabeth, née Colebrooke, was a noted collector of exotic plants and plant drawings, the latter collection now housed at Kew Gardens)

£ 40,000-60,000



1



2

2

ELEAZAR ALBIN

A natural history of birds, illustrated with a hundred and one copper plates, curiously engraven from the life (... with a hundred and four copper plates... vol. II). *London: for the author, to be sold by William Innys, John Clarke and John Brindley, 1731-1734*

2 volumes (of 3), 4to (290 x 226mm.), two lists of subscribers, 101 & 104 hand-coloured engraved plates, contemporary calf gilt (plausibly by John Brindley), spine gilt in compartments, red morocco lettering-pieces, *a few plates slightly shaved at fore-edge, occasional very light foxing, spines slightly chipped at head, joints starting to crack*

FIRST EDITION of Albin's work on birds, THE FIRST BIRD BOOK WITH COLOUR PLATES. The text accompanying the plates was minimal and mostly taken from other sources, as Albin was an artist rather than an ornithologist, but it was still considered a handsome publication. A third volume was issued in 1738.

The colouring of the plates in Albin's books was usually executed by the author and his daughter Elizabeth.

REFERENCES

ESTC T64477 & T64478; Nissen *IVB* 14 (all 3 volumes)

PROVENANCE

price £7-7-0 on flyleaf; William Fellowes, 2nd Lord de Ramsey (1848-1925), father-in-law to Henry Rogers Broughton, bookplates with crested monogram WF

W £ 1,500-2,000



3

3

ELEAZAR ALBIN

A Natural history of English insects. Illustrated with a hundred copper plates, curiously engraven from life... to which are added, large notes, and many curious observations by W[illiam] Derham. *London: W. Innys and R. Manby, 1735*

Fourth edition, 4to (285 x 225mm.), title-page with engraved vignette, dedication, list of subscribers, index leaf, 100 hand-coloured plates after Albin, contemporary mottled calf gilt, central foliate arabesque within wide border composed of flowers and crowns, red edges, *spine ends slightly worn*

REFERENCES

Lisney 122; Nissen *ZBI* 58

PROVENANCE

Sir John Barker, Bart, engraved armorial bookplate

W £ 1,000-1,500



4

4

ELEAZAR ALBIN

A natural history of spiders, and other curious insects. *London: John Tilly for R. Montagu, J. Brindley, O. Payne, J. Worrall, T. Worrall and T. Boreman, 1736*

FIRST EDITION, 4to (285 x 220mm.), woodcut initials, head- and tailpieces, hand-coloured engraved frontispiece, 53 engraved plates numbered 1-53 (numbers 1-46 hand-coloured, with plate 35bis, and no plate numbered 52), contemporary mottled calf gilt (plausibly by John Brindley), spine gilt in compartments, *lacking list of subscribers, joints starting to crack*

A fine copy of Albin's extensive treatise on British spiders, based on Joseph Dandridge's unpublished work, complemented by Robert Hooke's observations on the Carter spider, the jumping spider, the flea and various lice, and Richard Mead on the tarantula and the scorpion. The frontispiece incorporates a portrait of the author on horseback.

REFERENCES

ESTC T64158; Nissen *ZBI* 60

PROVENANCE

price £1-15-0 on flyleaf; Sir John Barker, 6th Bart (1724-1757) of Grimston Hall, Suffolk, armorial bookplate; William Fellowes, 2nd Lord de Ramsey (1848-1925), father-in-law to Henry Rogers Broughton, bookplate with crested monogram WF at rear of volume

W £ 600-800

5

ELEAZAR ALBIN

A natural history of birds. Illustrated with... copper plates, curiously engraven from the life... To which are added, notes and observations by W. Derham. *London: W. Innys and R. Manby, 1738-1740, 3 volumes, dedication, lists of subscribers, 306 hand-coloured engraved plates, some spotting*

A natural history of English insects. Illustrated with a hundred copper plates, curiously engraven from the life... to which are added large notes and many curious observations by W. Derham. *London: William Innys, 1749, dedication, 100 hand-coloured engraved plates*

Together 4 volumes, 4to (290 x 230mm.), uniform contemporary panelled calf gilt, tulip cornerpieces, and acid-etched and gilt borders, spines gilt, green edges, *bindings a bit rubbed*

REFERENCES

Birds: Nissen *IVB* 15; Anker 4 & 5; Insects: Lisney 123; Nissen *ZBI* 58

PROVENANCE

Marquis of Donegall, armorial bookplate

W £ 4,000-6,000



5

6

WILLIAM ALEXANDER

Picturesque representations of the dress and manners of the Chinese [-Austrians]. *London: John Murray, 1814*

2 volumes, 50+50 hand-coloured engraved plates WITH:

Picturesque representations of the dress and manners of the Russians [-English: -Turks]. *London: John Murray, 1814, 3 volumes, hand-coloured engraved plates (Russians: 64, English: 50, Turks: 60), on Whatman paper dated 1809*

together 5 volumes, 8vo (228 x 153mm.), uniform contemporary brown russia gilt, gilt edges, *rebacked*

William Alexander was official draughtsman to the British embassy to China of 1792-1794, so he was able to draw his Chinese vignettes from personal experience. His work was first published by William Miller, and when John Murray took over Miller's shop, he decided to expand Alexander's volumes on China and the Austrian Empire to form this set of five works covering the Russian and Turkish Empires and England. The original price for the set was £15-15s.

REFERENCES

Chinese: Tooley 376; cf. Colas 75 (4to edition); *Austrians*: Tooley 375; cf. Colas 78 (imprint of Thomas M'lean but with the same plates); *Russians*: Tooley 378; Colas 2358; *English*: Tooley 374; cf. Colas 2357 (small folio edition); *Turks*: Tooley 378

W £ 1,500-2,000



6



7

7

HENRY CRANKE ANDREWS

The botanist's repository, for new and rare plants, containing coloured figures of such plants, as have not hitherto appeared in any similar publication... botanically arranged after the sexual system of the celebrated Linnaeus. London: T. Bensley for the author, 1797[-1812]

10 volumes, 4to (267 x 201mm.), letterpress title-page in volume 1, lithographed title-page in all volumes, 664 hand-coloured engraved plates (64 folding), index leaf at back of each volume, volumes 5 and 10 with additional cumulative index, contemporary green morocco gilt with the arms of the Earl of Darnley, flat spines gilt, gilt edges, a few plates slightly shaved (mostly affecting plate number), plate 599 with small tear at fold, occasional light offsetting from colouring, very occasional light foxing, a few small scrapes or bumps to bindings

A magnificent collection of colour plates of newly identified plants, issued in parts over about fifteen years. Andrews' father-in-law was a nurseryman who helped supply specimens for illustration. A fair proportion of the plants included are from South Africa and Australia, including a number of proteas and ixias, as well as waterlilies and magnolias and many other species that are commonly found in our gardens today.

REFERENCES

Dunthorne 8, Nissen *BBI* 2382; *Great Flower Books*, p. 83; Stafleu *TL2* 135

PROVENANCE

John Bligh, 4th Earl of Darnley (1767–1831), arms on binding; thence to his wife Elizabeth Bligh, née Brownlow; thence their daughter Lady Elizabeth Bligh (d.1872), inscription in volume 10, "Elizth Brownlow, 1843. These books were purchased by me having been the property of my mother" (the younger Elizabeth married her first cousin, Rev. John Brownlow)

W £ 7,000-10,000

8

AUDEBERT, JEAN BAPTISTE AND LOUIS JEAN PIERRE VIEILLOT

Oiseaux dorés ou a reflets métalliques. Paris: Desray, [1800]-1802

FIRST EDITION, 2 volumes, small folio (335 x 240mm.), 190 etched plates by Audebert, some folding, printed in colours including gold by Langlois, contemporary diced russia gilt, some slight foxing

A FINE COPY. The general title of the work is actually taken from the half-titles, each volume treating several genera and having its own title-page: *Histoire naturelle et generale des colibris, oiseaux-mouches, jacamars et promerops* (volume 1) and *Histoire naturelle et generale des grimpeaux et des oiseaux de paradis* (volume 2). The humming birds (colibris and oiseaux-mouches) are treated most thoroughly. "The colours of the birds and their handsome appearance have evidently been the cause of their selection for inclusion in the book. The plates with the bird portraits are in beautiful colours; in this respect they are among the best colour prints found in ornithology" (Anker).

In his preface, Audebert justifiably lays great stress on the fact that all the colours, even the gold referred to in the title, are printed by a process devised by himself, and not applied by hand. The plates were etched by Audebert after his own designs and those of "les plus habiles artistes de Paris," with the assistance of Louis Bouquet in colouring the plates, and of Langlois in printing them in oil colours. Audebert died before he was able to complete his great work, finishing only the section on the colibris, after which it was continued by Vieillot on the basis of Audebert's drawings and his notes on the oiseaux-mouches.

REFERENCES

Anker 14; *Fine Bird Books*, p. 56; Wood, p. 206; Nissen *IVB* 47; Ronsil 103; Zimmer, p. 17

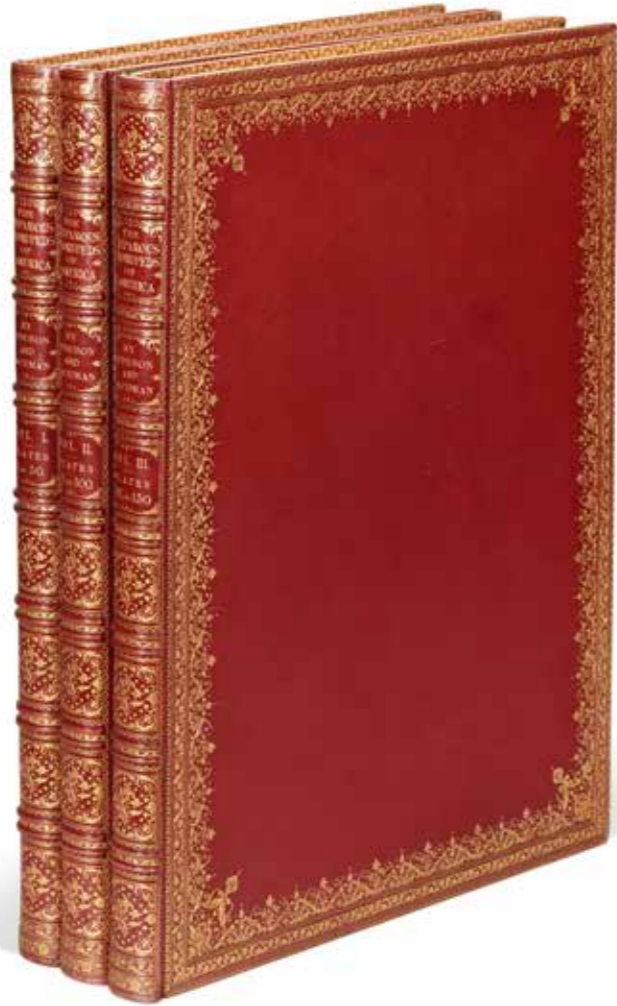
£ 6,000-8,000



8



8



9



9

JOHN JAMES AUDUBON AND JAMES BACHMAN

The Viviparous Quadrupeds of North America. New York: J.J. Audubon, 1845-1848

FIRST EDITION, 3 volumes, large folio (696 x 540mm.), 3 title-pages, 3 letterpress contents leaves, 150 very fine hand-coloured lithographed plates by J.J. Audubon and J.W. Audubon, backgrounds after Victor Audubon, lithography by J.T. Bowen, red morocco gilt by Bedford for Henry Stevens, spines with raised bands in eight compartments, gilt edges, marbled endpapers, *contents leaves spotted (all volumes), adhesive transfer to plate XIII, dampstain to plate CXLI*



9



9



9

"The largest successful color plate book project of 19th-century America" (Reese). Audubon approached this successor to his celebrated *Birds of America* with characteristic zeal. In 1840 he wrote to his collaborator, the Rev. James Bachman, "I am growing old, but what of this? My spirits are as enthusiastic as ever, my legs full able to carry my body for ten years to come, and in about two of these I expect the illustrations out, and ere the following twelve months have elapsed, their histories studied, their descriptions carefully prepared and the book printed! Only think of the quadrupeds of America being present to the *World of Science* by Audubon and Bachman" (Streshinsky, Audubon, p. 33). Audubon's prediction was overly optimistic. He was able to complete seventy-seven drawings before failing health kept him from his work. The remainder were completed by his son, John Wodehouse. The massive enterprise was a commercial success, owing chiefly to Victor Audubon's careful management, and more than three hundred copies were subscribed for.

REFERENCES

Nissen *ZBI* 162; McGill/Wood, p. 208; Reese, *American Color Plate Books* 36

W £ 150,000-250,000



10

10

JACQUES BAILLY

Diverses fleurs mises en bouquets. Paris: aux Galeries du Louvre, chez... Bailly, [no date, circa 1670]

Folio (380 x 315mm.), 12 finely etched and engraved plates of floral bouquets tied by a ribbon, one also serving as a title, window mounted, later red half morocco, spine lettered in gilt

A RARE, COMPLETE SET OF "fine plates handled in a broad and free manner" (Dunthorne).

REFERENCES

Dunthorne 21 (first state: plate numbers with plate marks, but without the Poilly imprint, this added in pencil); Nissen *BBI* 67; *An Oak Spring Flora* 46

W £ 4,000-6,000



11

11

JEAN-BAPTISTE BARLA

Flore illustrée de Nice et des Alpes-Maritimes. Iconographie des orchidées. Nice: Caisson et Mignon, 1868

FIRST EDITION, 4to (354 x 265mm.), half-title, dedication, 63 hand-coloured lithographed plates, contemporary blue cloth-backed boards, *binding rebacked retaining original spine*

RARE. Barla was the director of the natural history museum at Nice.

REFERENCES

Nissen *BBI* 78

PROVENANCE

Bernard Quaritch, collation note in pencil on rear endpaper

W £ 1,500-2,500



STANHOPEA TIGRINA

LOT 12



12



12

12

JAMES BATEMAN

The orchidaceae of Mexico and Guatemala. London: J. Ridgway and Sons, 1843

FIRST EDITION, ONE OF ONLY 125 COPIES, elephant folio (730 x 530mm.), lithographed title by J. Brandard, engraved dedication to Queen Adelaide, list of subscribers, 40 hand-coloured lithographed plates by M. Gauci after Miss S.A. Drake, Miss Jane Edwards, Samuel Holden and Mrs Augusta Withers, printed by M. Gauci, wood-engraved vignettes by George Cruikshank and others, addenda, corrigenda and directions to the binder slips mounted on a leaf at the end, contemporary brown half morocco by J.B. Hawes, some spotting as usual, binding a bit worn

"The largest, heaviest, but also probably the finest orchid book ever issued" (*Great Flower Books*).

"Bateman's giant folio eclipses the works of all who went before or came after him. Gauci, who executed the forty lithographs (thirty-seven of which were made from drawings by Mrs Withers or Miss Drake), was a true master of the process: his tone ranges from the palest of silvery greys to the richest velvet black; his outline is never mechanical or obtrusive; and the hand-colouring is executed with consummate skill. In this book, the great orchids of central America live for us in all their glory" (Blunt, *The Art of Botanical Illustration*).

The book also has the odd distinction of being the only botanical work with illustrations by George Cruikshank, one of which parodies the volume's massive bulk and the inconvenience thus caused to librarians.

REFERENCES

Great Flower Books, p. 48; Nissen *BBI* 89; Stafleu *TL2* 342

W £ 40,000-60,000



13

FRANZ BAUER

Illustrations of orchidaceous plants... with notes and prefatory remarks by John Lindley. *London: James Ridgway, 1830-1838*

FIRST EDITION, small folio (360 x 270mm.), 35 hand-coloured lithographed plates, contemporary half morocco, *some slight spotting*

ONE OF THE RAREST OF THE ORCHID BOOKS. ABPC records only two copies at auction.

This is one of three books in which Bauer figures as author, although the text is entirely by Lindley. Bauer's plates, lithographed by Hullmandel, represent dissections of floral parts for establishing taxonomic characters for generic and specific determination.

REFERENCES

Nissen *BB1* 98 (calling for 2 parts and 20 plates only); Stafleu *TL2* 365

W £ 3,000-5,000

13



15



16



14

WILLIAM BEEBE

A monograph of the pheasants. *London: Witherby & Co., 1918-1922*

FIRST EDITION, number 24 of 600 copies, 4 volumes, folio (406 x 288mm.), titles printed in red and black, 90 coloured lithographed or collotyped plates after A. Thorburn, G.E. Lodge, H. Gronvold, L.A. Fuertes, Chas. R. Knight, H. Jones, and E. Megargee, 88 photogravure plates (many with two images) from photographs by Beebe and others, 20 distribution maps printed in red and black by Stanford's (chromolithographs and photogravures with captioned tissue-guards), TWO AUTOGRAPH LETTERS SIGNED by the author and a pen and ink sketch of Cabot's tragopan loosely inserted, original gilt-lettered maroon cloth

"Perhaps the greatest ornithological work of the present century, notable not only for its beauty and the wealth of information it contains, but also for the unusual grace of its prose" (Mengel). Beebe's text is based not only upon his extensive expeditions through Asia, but also upon his study of the collections of the leading natural history museums around the world.

REFERENCES

Anker 31; Nissen *IVB* 84; Zimmer, p. 49

W £ 2,500-3,500

14

15

JOHN WHITCHURCH BENNETT

A selection of rare and curious fishes found upon the coast of Ceylon... third edition. *London: printed for the author, 1841*

4to (307 x 245mm.), dedication, 30 hand-coloured lithographed plates, contemporary purple cloth, *spine faded*

RARE IN ANY EDITION. "In my drawings of the fishes I have adhered strictly to nature; and, as far as my colours permitted, imitated their various hues: but, alas, in vain must be every human endeavour to attain perfection!" (Preface).

REFERENCES

Nissen *ZBI* 316, *SFB* 15; Wood, p. 231

W £ 2,000-3,000

16

LADY HARRIET BENTINCK

An album of flower drawings, *mid-nineteenth century*

Folio (495 x 375mm.), 68 mounted botanical drawings and studies, the majority in watercolour, a few in pencil, a few unfinished, most mounted two to a sheet, contemporary half morocco, upper cover lettered in gilt "Flowers, painted by Lady Harriet Bentinck", *some spotting, binding slightly worn*

The artist is most likely Lady Margaret Harriet Cavendish-Bentinck (1798-1862), daughter of William, 4th Duke of Portland.

W £ 4,000-6,000



17

17

JEAN-PIERRE BERGERET

Phytonomatotechnie universelle, c'est-a-dire, l'art de donner aux plantes des noms tirés de leurs caractères... Paris: the author, Didot, Poisson, 1783-1784

2 volumes (of 3), folio (396 x 252mm.), half-titles, 240 hand-coloured engraved plates, contemporary mottled calf, spines gilt in compartments with red and green morocco lettering-pieces, red edges, plate of foxglove slightly stained, other occasional light staining, corners bumped

Bergeret's system of nomenclature used the characteristics of each plant to produce a name composed of code letters from each of those characteristics; while a logical approach to classification, the resulting names were not pronounceable and the system was never employed. The work was originally issued in parts and the third volume was printed in 1786.

The plates depict numerous mushrooms, lichens and bryophytes, as well as flowering plants. The plates are printed in a single coloured ink which then has the colouring of the plant added by hand.

REFERENCES

Nissen *BBI* 145; Stafleu *TL2* 456

PROVENANCE

Small ink armorial stamp on verso of flyleaf in both volumes

W £ 4,000-6,000

24

Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



18

18

ABBÉ LORENZO BERLÈSE

Iconographie du genre camellia ou description et figures des camellia les plus belles et les plus rares peints d'après nature dans les Serres et sous la direction de M. L'Abbé Berlèse par M.J.-J. Jung. Paris: Abbé de Sainte-Rose, [1839-]1841-1843

FIRST EDITION, 3 volumes, folio (357 x 259mm.), 300 fine stipple-engraved plates, partially printed in colour and finished by hand, contemporary navy calf with gilt romantic style decoration, spines gilt in compartments, pink watered silk endpapers, occasional light spotting

Abbé Lorenzo Berlèse (1784-1863) was an Italian priest who became fascinated with the camellia plant upon his move to Paris, where he was to be a chaplain. Camellias captured the Western imagination when travellers to Japan and China would return with the so-called "Japan rose". It was named camellia by Carl Linnaeus, and began to be cultivated successfully and in larger numbers toward the end of the eighteenth century.

Berlèse accumulated a significant collection of camellias over twenty years, eventually deciding to record them in the present monograph. J.J. Jung, a lesser known artist, engraved the plates in a striking and exquisite style, affirming the strong influence of Redouté over botanical works of this period.

REFERENCES

Nissen *BBI* 150; Dunthorne 30; *Great Flower Books*, p. 50

W £ 15,000-20,000



Pl. 186

Camellia Futeuxia

LOT 18



19

19

ADOLF BERNHARD MEYER AND L.W. WIGLESWORTH.

The birds of Celebes and the neighbouring islands.
Berlin: R. Friedländer, 1898

FIRST EDITION, 2 volumes, 4to (320 x 245mm.), 45 lithographed plates, 42 hand-coloured, after drawings by Bruno Geisler, 7 coloured maps, three-quarter morocco gilt by Morrell, top edge gilt, others uncut

A FINE COPY. This scholarly monograph rarely appears on the market. Most of the work was written by Wiglesworth.

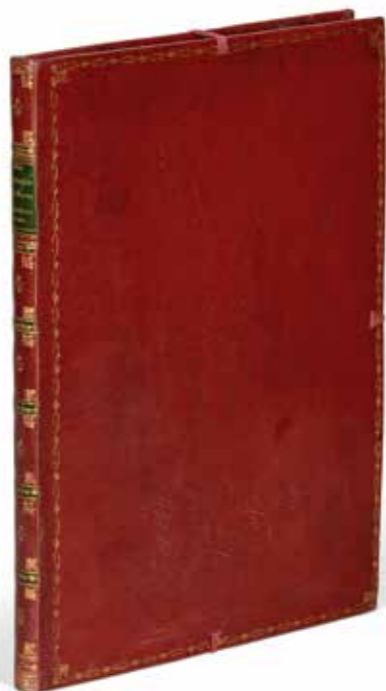
REFERENCES

Fine Bird Books, p. 93; *Nissen IVB 626*; *McGill/Wood*, p. 461; *Zimmer*, p. 432

W £ 2,000-3,000

26

Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



20

20

FRIEDRICH JUSTIN BERTUCH

Die Rosen-arten nach Natur gezeichnet aus der Sammlung des H.S.W. Legations Raths, F.I. Bertuch zu Weimar. 1804

Folio (355 x 254 mm.), 50 original watercolour drawings of roses, contemporary morocco portfolio with original ties and blue satin pastedown

FROM THE LIBRARY OF MARIA FEODOROVNA, EMPRESS CONSORT OF RUSSIA.

A most attractive portfolio of original watercolours depicting roses and their rose hips by the councillor and secretary to Duke Karl August of Saxony-Weimar, Baron von Bertuch. A friend of Goethe's, Bertuch was a patron of the arts and this collection of flower paintings was exceptionally regarded. Bertuch founded a factory for the production of artificial flowers in 1782, eventually employing 10% of Weimar's population and selling across Germany.

Maria Feodorovna was born Sophie Dorothea of Württemberg and was chosen as Paul I of Russia's second wife by Frederick II of Prussia and Catherine the Great. She was a passionate artist, designer and horticulturalist, and the palaces of Pavlovsk, Gatchina, Tsarskoe Selo, the Winter Palace in St. Petersburg, and The Hermitage were remodelled and furnished under her personal guidance. At Pavlovsk, she employed the Italian architect Carlo Rossi to redesign the library so that it could house more than twenty thousand books.

W £ 30,000-40,000



Rosa burgundica major

LOT 20



21

21

PANCRACE BESSA AND OTHERS

An album of 33 original watercolour drawings of flowers and plants by Pancrace Bessa, Ferdinand Bauer, Lucy Anderson Pelham, and others unsigned or unattributed, together with a small quantity of miscellaneous prints bound towards the end, oblong folio (323 x 480mm.), contemporary green morocco gilt by Simier (signed and with his ticket) with the crowned monogram of the Duchesse de Berry (Olivier 2554 fer 6), gilt edges, housed in a contemporary green fitted case with her arms

FROM THE COLLECTION OF THE DUCHESSE DE BERRY, A FINELY-BOUND ALBUM OF WATERCOLOUR DRAWINGS INCLUDING 11 ON VELLUM BY PANCRACE BESSA, 4 of which are of humming-birds. Bessa was one of the foremost botanical artists of his day, a pupil of Gerard van Spaendonck and a contemporary of Redouté. He was the Duchesse de Berry's painting tutor.

The album also contains three signed drawings by Austrian artist Ferdinand Bauer, and several others not signed but identifiably in the same hand. Bauer famously travelled with Matthew Flinders on his expedition to Australia.

PROVENANCE

A note loosely inserted by a previous owner suggests that the album was presented to the Duchesse de Berry by the Principe de Polignac (probably Jules de Polignac), and that the Duchesse later gave it to Georgiana Heneage, the aunt of the note's author

W £ 20,000-30,000



21

22

BIRD STUDIES

Watercolour drawings by George Edward Lodge, Joseph Wolf, William Huggins and Harry Bright. 1820-1899

2 volumes, folio (419 x 315mm.), 73 watercolour drawings, some full page, some smaller, nineteenth-century blue straight-grained morocco, gilt armorial of Botfield to covers, red labels to spine

A delightful collection of watercolour drawings and sketches by four important ornithological artists, in an exquisite blue morocco Botfield binding. The collection includes 24 watercolour drawings by G.E. Lodge, 49 unsigned by Joseph Wolf and William Huggins, and 9 signed by Harry Bright.

George Edward Lodge (1860-1954) was a British bird artist, conservationist, and authority on falconry. He had a close working relationship with Archibald Thorburn and travelled to Norway, Sweden, the West Indies and the United States, with his illustrations being used in over 30 publications.

Joseph Wolf (1820-1899) was a German natural history artist. Sir Edwin Landseer remarked that he must have been a bird in his past life due to his virtuosic ornithological illustrations. He spent his time observing birds in the wild as well as caring for pet birds in his home, illustrating works for people including George Robert Gray, John Gould and David Livingstone.

William Huggins (1820-1884) was an eccentric Liverpoolian animal artist who was significantly influenced by George Stubbs. He painted farmyard animals as well as exotic beasts and regularly exhibited at the Royal Academy.

Harry Bright (1846-1895) was an English watercolourist known for his lifelike depictions of birds within their habitats, especially small songbirds. As well as watercolours he produced oils and illustrations, including the books *Birds and Blossom* (1879) and *The ABC of Pretty Birdies* (1896).

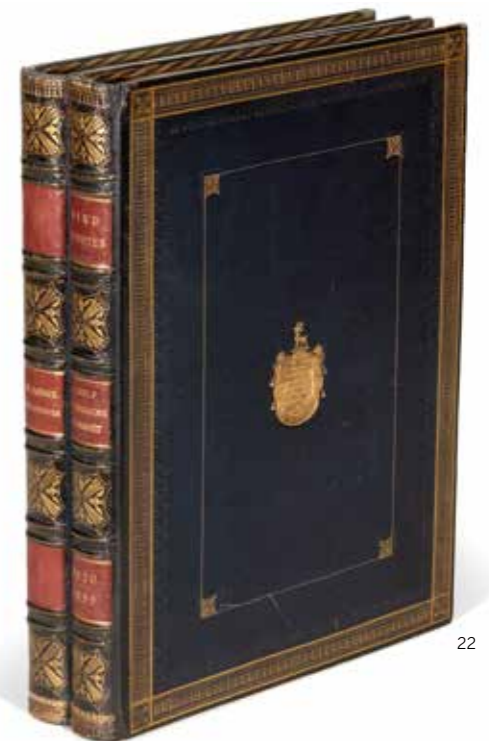
PROVENANCE

Beriah Botfield, gilt armorial stamps

W £ 20,000-30,000



22



22



23



23

23

BIRDS--A PORTFOLIO OF ORNITHOLOGICAL DRAWINGS, [CIRCA 1790]

Folio (241 x 191mm.), 47 gouache and watercolour illustrations on vellum, heightened with gum arabic, mounted on blue card, loose in red morocco portfolio lettered "Oiseaux", slight spotting, mounts bowed, wear to portfolio

High-quality ornithological studies, probably French in origin, unsigned, but by an artist of considerable talent.

A superb collection ornithological studies on vellum, probably French in origin, unsigned, but by an artist of considerable talent. The birds are wonderfully lifelike, depicted in landscapes complete with plants, insects and animals, with minutely rendered feathers.

W £ 20,000-30,000



24

24

FRANS ERNST BLAAUW

A monograph of the cranes... illustrated by 22 coloured plates... by Heinrich Leutermann and J.G. Keulemans. Leiden: E.J. Brill; London: R.H. Porter, 1897

FIRST EDITION, folio (462 x 361mm.), copy number 24 of a limited edition of 170 copies, half-title, 22 tipped-in hand-finished colour plates, original grey-green pictorial cloth gilt, green edges, extremities very slightly rubbed

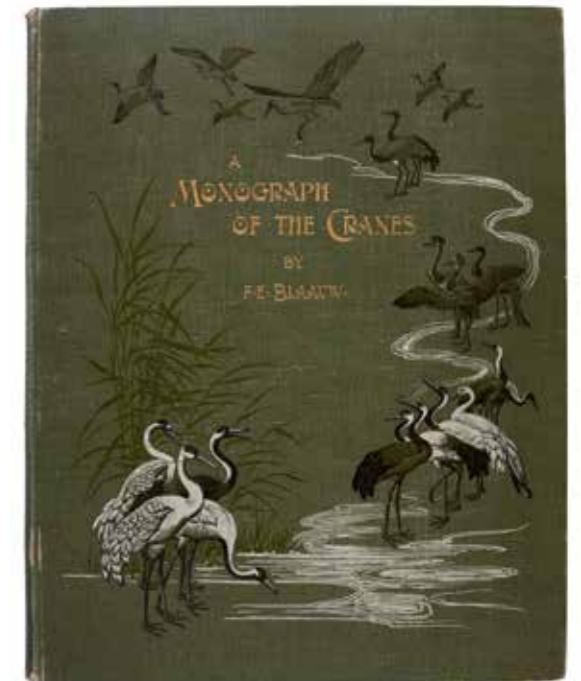
A fine work on cranes based on the specimens at the Zoological Gardens in Amsterdam.

Loosely inserted is an advertisement for a pair of hooded cranes, offered for sale at £80 a pair, by the wildlife dealer W. Jamrach of Stoke Newington, London. There is also a letter from W.B. Tegetmeier at *The Field* magazine addressed to the ornithologist Hubert Astley, dated June 12 1901, regarding the egg laying of an Australasian crane on Astley's Benham Park estate in Newbury, with various clippings from *The Field* and *Country Life* from 1901 about this event.

REFERENCES

Fine Bird Books, p. 59; McGill/Wood, p. 242; Nissen *IVB* 105; Zimmer, p. 59

W £ 2,000-2,500



24



25

25

KARL LUDWIG BLUME

A set of eight volumes (bound in seven) on the flora of the East Indies by Blume, comprising:

Flora Javae nec non insularum adjacentium (Nova series). Brussels: H. Remy for J. Frank, 1828-1836 (volume 4: Leiden: the author, to be sold by C.G. Sulpke in Amsterdam, 1858), 4 volumes, folio (440 x 255mm.), half-titles, 308 lithographed plates mostly hand-coloured (of which 15 double-page), lithographed frontispiece in volume 4

Rumphia, sive commentationes botanicae imprimis de plantis Indiae Orientalis. Leiden, 1835-1848 (vol.2: Brussels: H.Remy, 1836), 4 volumes in 3, folio (440 x 265mm.), half-titles, 3 lithographed frontispieces (in volumes 1-3), 210 lithographed plates, mostly hand-coloured (of which 19 double-page and folding), small stain on plate 84

together 7 volumes, near-uniform nineteenth-century green half morocco by Hammond, spines gilt, top edges gilt, others uncut, some spotting throughout

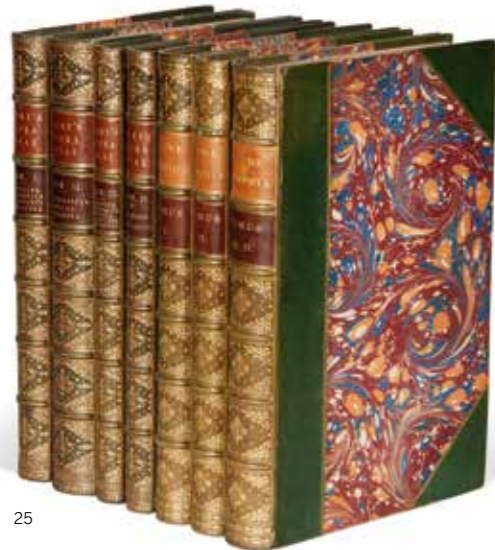
Blume (1796-1862) travelled widely in Java before becoming director of the Bogor Gardens in Java and then at the Rijksherbarium in Leiden. The "nova series" of the first work contains details of orchids; this was also published separately with the title *Collections des orchidées...* in 1858.

The second work was issued to complement the first, and entitled *Rumphia* in homage to the seventeenth-century botanist Georg Eberhard Rumpf, who produced a catalogue of the flora of Amboina in Indonesia. The plates include views of the area including one of the botanical garden at Bogor.

REFERENCES

Flora Javae: Nissen *BBI* 174; Cleveland 940 (volumes 1-3 only)
Rumphia: Nissen *BBI* 178; Stafleu *TL2* 566

W £ 20,000-30,000



25

26

JAMES BOLTON

Harmonia ruralis; or, an essay towards a natural history of British song birds... A new edition, revised and augmented. London: Henry G. Bohn, 1845

2 volumes in one, 4to (298 x 227mm.), hand-coloured engraved frontispiece and 80 hand-coloured engraved plates, nineteenth-century green half morocco, gilt edges, occasional spotting, binding slightly rubbed, upper hinge broken

First published in 1794-1796 and reprinted in 1830 and 1845, as here. The plates depicting the birds and their nests were drawn from life.

REFERENCES

Fine Bird Books, p. 60; Nissen *IVB* 115

PROVENANCE

Robert Newman Milford (1819-1913) from the Bishop of Winchester (i.e. Charles Sumner, his father-in-law), 8 February 1859, inscription on flyleaf (Milford was rector of Brightwell and chaplain to the Bishop)

W £ 1,000-1,500



26

27

CHARLES LUCIEN BONAPARTE

Iconographie des pigeons non figures par Mme Knip. Paris: P. Bertrand, 1857

FIRST EDITION, folio (550 x 355mm.), half-title, 55 hand-coloured lithographed plates by and after Paul Louis Oudart, F. Willy, and E. Blanchard, printed by Lemercier, red half morocco by Sangorski and Sutcliffe, original buff wrappers for the second livraison bound in at end, some slight spotting and foxing as normal

This work was intended to supplement Madame Knip's *Les Pigeons*, but stands independently on its own merits. Largely a posthumous treatise, it was edited by A. Moquin-Tandon, a distinguished ornithologist as well as a botanist and member of the Institut Went in Paris. Prince Bonaparte had planned the work to be issued in 30 livraisons of 150 plates, but died after the publication of the fourth livraison, leaving the manuscript and plates incomplete. Consequently, the plates are irregularly numbered.

"The hand-colored bird portraits are extremely fine" (McGill/Wood).

REFERENCES

Fine Bird Books, p. 60; McGill/Wood, p. 248; Nissen *IVB* 117; Zimmer, p. 78

W £ 3,000-4,000



27



28

28

EDWARD THOMAS BOOTH

Rough notes on the birds observed during twenty-five years' shooting and collecting in the British Islands. London: R.H. Porter, 1881-1887

FIRST EDITION, 3 volumes, large 4to (424 x 325mm.), 114 hand-coloured lithographed plates after Edward Neale, slightly later maroon half morocco, some spotting

Edward Booth was a wealthy bird-watcher and sportsman who stuffed his own specimens and mounted them in their natural surroundings in glass cases. It was these specimens, now in the Brighton Museum, which Neale used for his drawings. "These are very handsome folio plates whose composition is similar to those in Dresser's book" (Jackson).

REFERENCES

Anker 51; *Fine Bird Books*, p.61; Mullens & Swann 84; Nissen *IVB* 121; Zimmer, pp.79-80; Wood, p.349

W £ 4,000-6,000



29

29

WYNDHAM W. KNATCHBULL-HUGESSEN, 3RD BARON BRABOURNE, AND CHARLES CHUBB

The Birds of South America. London: R.H. Porter, John Wheldon; Taylor & Francis, [1913-] 1917

FIRST EDITION, 2 volumes, royal 8vo (290 x 194mm.), 38 hand-coloured lithographed plates after Henrik Grönvold, coloured map, green three-quarter morocco by Wallis, original wrappers to the plates bound in at end of plate volume

A FINE COPY. "The beautiful plates... are among the best ever produced by Grönvold" (Anker).

The work had been planned to comprise 16 volumes, but Braborne was killed in action in 1915.

REFERENCES

Anker 56; McGill/Wood, p. 253; Nissen *IVB* 129; Zimmer, pp. 85-86

W £ 1,500-2,000

30

GRACIUS J. BROINOWSKI

The Birds of Australia. Melbourne: Charles Stuart, 1890-1891

FIRST EDITION, 6 volumes, folio (365 x 270mm.), 303 chromolithographed plates, straight-grained green half morocco gilt by Jarrold, Norwich, original upper wrappers bound in at end of volumes, lacks titles to volumes 1 and 4, spines sunned

REFERENCES

Ferguson 7458; Nissen *IVB* 148; McGill/Wood 262; Zimmer, p. 100

W £ 2,000-3,000



30

31

GEORGE BROOKSHAW

Groups of fruit [Six birds; Groups of flowers] accurately drawn and coloured after nature, with full directions for the young artist... second edition. London: Thomas McLean, 1819

3 works in one volume, large 4to (337 x 245mm.), 18 plates (6 in each part) in two states, plain and coloured, contemporary brown russia, title stamped in gilt on upper cover with foliate borders in bind and gilt, binding rebacked and repaired with some edge wear

REFERENCES

Dunthorne 53-55

W £ 2,000-3,000



31



32

32

GEORGE BROOKSHAW

The horticultural repository, containing delineations of the best varieties of the different species of English fruits. *London: Sherwood, Jones, and Co., 1823*

FIRST EDITION, 2 volumes, 8vo (254 x 150mm.), half-titles, 104 hand-coloured plates on 98 sheets, 7 folding, contemporary red half morocco over marbled boards, edges uncut, one or two folding plates frayed at edge

REFERENCES

Dunthorne 56; Nissen *BB1* 254

PROVENANCE

James Wilson, Highfield House, Yorkshire, 1834, ownership inscription

W £ 1,500-2,500



33

33

PETER BROWN

New illustrations of zoology, containing fifty coloured plates of new, curious and non-descript birds, with a few quadrupeds, reptiles and insects. Together with a short and scientific description of the same. *London: [William Bowyer and John Nichols] for B. White, 1776*

FIRST EDITION, 4to (299 x 229mm.), parallel text in French and English, 50 hand-coloured engraved plates, contemporary straight-grained green morocco, gilt edges, upper joint cracking at head, head of lower joint slightly torn

A FINE COPY of Brown's bird, animal and insect illustrations, with brief descriptions of their appearance (mostly by Thomas Pennant); the specimens were drawn from the collections of Marmaduke Tunstall, James Lee, the British Museum and the Royal Society. (The publisher, Benjamin White, was the brother of Gilbert White).

REFERENCES

Anker 72; ESTC T143948; *Fine Bird Books*, p. 62; Nissen *IVB* 151; Zimmer, p. 101; Wood, p. 264

W £ 3,000-4,000



34

34

THOMAS BROWN

Illustrations of the genera of birds, embracing their generic characters; with sketches of their habits. *London: Smith, Elder & co., 1845*

FIRST EDITION, 14 original parts bound in 11, small folio (365 x 274mm.), 59 engraved plates, all but three coloured by hand, ORIGINAL PRINTED WRAPPERS, later clamshell case

RARE, AND IN AN EXCEPTIONAL STATE OF PRESERVATION. It would seem that publication was never completed, and that these fourteen parts were all that was issued. Nissen calls for 59 plates, 56 coloured, but suggests sixteen parts in total, which must be in error. The Bradley Martin copy had parts 1-12 only.

The prospectus, on the lower wrapper says the work "will extend to about 50 Numbers". The prospectus goes on "It is hoped that this Work will be useful to the Scientific Ornithologist as well as to the beginner, and it will also form an elegant ornament to the Drawing-room".

The author was curator of the Manchester Natural History Society's museum.

REFERENCES

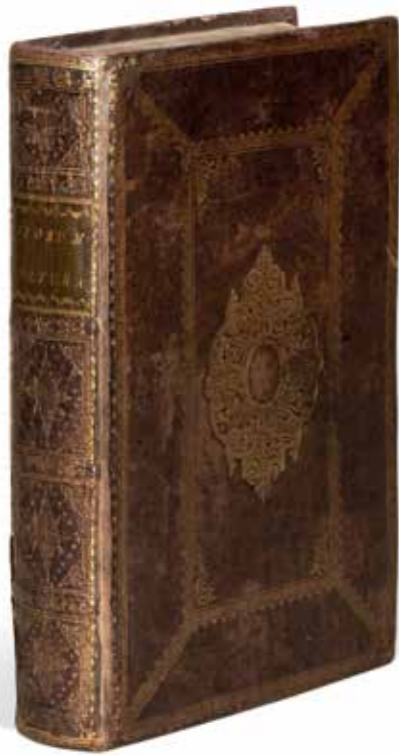
Fine Bird Books, p.63; Nissen *IVB* 154; Wood, p.264

W £ 3,000-4,000



36

LOT 35



35



35

JOHANN THEODOR DE BRY

Florilegium renovatum et auctum. Frankfurt: Matthias Merian, 1641 (-1644)

Folio (308 x 197mm.), additional engraved title-page, double-page engraved plate of the large garden of Johannes Schwindt (the dedicatee) in Frankfurt, 175 (of 176) engraved plates (numbered 1-32 and 1-142, final plate unnumbered, of which 6 double-page), all hand-coloured and enhanced with liquid gold, later manuscript index on 7 pages bound in after title-page, coloured drawing of a cyclamen on blank after plate 71, 4 leaves of drawings of fruits and seeds at end, blank interleavings throughout (with watermark of a foolscap and countermark DV, close to Piccard DE8085-PO-211569, dated 1659), old manuscript pagination (including blank leaves), contemporary calf gilt (the centrepiece older than the roll-tooled borders), rebacked retaining original gilt spine with later green morocco lettering-piece "Florum cultura", lacking letterpress title and all 6 text leaves (containing dedication, preface and a brief description of the garden), lacking plate 50 (of irises), title-page colouring partly adhering to facing blank page, plate of garden repaired along centre fold with slight damage, lower joint breaking

A FINE COLOURED COPY WITH ADDITIONAL DRAWINGS of this collection of flower plates, a Wunderkammer of plants based on the garden of the Frankfurt merchant Johannes Schwindt (1580-1648). This is a revised version of de Bry's *Florilegium novum* of 1612, expanded here by de Bry's son-in-law Merian with a view of Schwindt's town garden and engraved plans of garden designs. Merian also used several images from Ferrari's *De florum cultura* (Rome, 1633) as a model for his plates, which fits with the Italianate design of Schwindt's garden.

In keeping with other florilegia (see, for example, Collaert's early florilegium of circa 1590, lot 41), the plates are left to speak for themselves, without explanatory text, beyond the brief Latin captions which usually provide the name of the plant and sometimes a little more information; some captions name the botanist Caspar Bauhin (1560-1624), whose classification and nomenclature of plants anticipated Linnaeus. The final engraved plate depicts a rose which flowered in Prague in August 1647; another very similar version of this plate is known with the signature of Willem Hondt. The four leaves of drawings of fruits and seeds at the end are on the same paper as the interleaving.

The variety of plants is quite breath-taking; tulips, lilies, narcissi, irises, anemones, roses, sunflowers, many of which we now consider to be regular garden plants, and more exotic specimens such as cacti, peppers, and a yucca in Basel. The hand-colouring brings the plates to life in a remarkable way, in particular for the different varieties of tulip and iris. The colouring is very similar but not completely identical to other coloured copies of this edition, all of which were most likely presentation copies.

REFERENCES

Hunt 237 (Latin text); Nissen *BB1* 274; *Oak Spring Flora* 16; VD17 14:074315H

PROVENANCE

M.A. Talbot, signature on flyleaf; notes from W.D. Parish, of the Librarians Association, regarding the book, concluding that it must have been the author's own copy, with a letter by him dated Selmeiston, Polegate (Sussex), 7 December 1883, addressed "My dear Mount"

W £ 100,000-150,000





36



36

36

GEORGES-LOUIS LECLERC, COMTE DE BUFFON

Histoire naturelle des oiseaux. Paris: Imprimerie royale (volumes 6-10: suivant la copie de l'Imprimerie royale), 1771-1786

10 volumes, large folio (459 x 328mm.), large paper, text within woodcut borders, 972 (of 973) hand-coloured engraved plates by Martinet, a few printed in red or yellow, contemporary calf gilt with painted decoration, spines gilt in compartments, green morocco lettering-pieces, gilt edges, *lacking plate number 829 in volume 5, a few small marginal stains on the plates of parakeets in volume 7 (between pp. 122-123), colour from plate offset onto p. 220 of volume 8, joints cracking, spines chipped, some repairs to board edges*

A FINE LARGE COPY OF BUFFON'S MAGISTERIAL SURVEY OF BIRDS, which did much to broaden contemporary interest in natural history; its popularity meant that there were numerous editions published in various formats.

The attractive plates were engraved by François-Nicolas Martinet (1731-1800) and hand-coloured under the instruction of Edmé-Louis Daubenton. They were issued in parts without text, from 1765 to around 1780, which accounts for the seemingly random plate numbering in this edition. Buffon then adapted the text on birds from his encyclopaedic *Histoire naturelle* to accompany Martinet's plates, issued in large and small folio; much of the text was the work of Montbeillard and Bexon, though edited by Buffon. The second half of volume ten is taken up with extensive indices of subjects and of birds' names in different languages.

According to Anker, there was a folio edition published 1770-1786 (his no.76), and then another folio edition in 1771-1783 (his no.77), which had the text and plates bound separately, but with only 6 volumes of text (Nissen also describes these two editions within his no.158, the former as folio and the latter as large folio). The present copy has the first title-page dated 1771 but has the plates bound within the text at the relevant places.

The series of Martinet and Daubenton's plates which was published separately also contained 35 plates which were not of birds, and which were not generally included in the text editions.

REFERENCES

Anker 76 and 77; Nissen *IVB* 158; Zimmer 104-106; cf. *Fine Bird Books* p. 63 (with 1770 imprint in volume 1)

PROVENANCE

Armorial bookplate (of Carleton family?)

W £ 30,000-40,000



36



37

SIR WALTER LAWRY BULLER

A full set of Buller's works on the birds of New Zealand, comprising:

A history of the birds of New Zealand... second edition. *London: published (for the subscribers) by the author, 1888*, 2 volumes, large 4to (362 x 263mm.), list of subscribers in volume 2 (specifying a print run of 1,000 copies), 50 plates (48 coloured), black and white illustrations in text, original black morocco-backed green cloth, upper covers with a gilt picture of a takahe, flat spine with gilt lettering and decoration, gilt edges, *one plate with tissue guard stuck to image in one small spot, ends of spines repaired*

Supplement to the "Birds of New Zealand". *London: published (for the subscribers) by the author, 1905*, 2 volumes, 4to (374 x 276mm.), frontispiece portrait of the author, 12 coloured plates, black and white illustrations in text, original red cloth with a gilt picture of a kiwi on covers, flat spines gilt, top edge gilt

together 4 volumes

Buller wrote several works on New Zealand birds, from 1865 onwards; the supplement to his *Birds of New Zealand* was published the year before his death. He travelled to London to see both editions through the press, and by the time of the supplement, he had moved permanently to England. The plates were designed by the renowned bird artist J.G. Keulemans (1842-1912).

This was the first work to cover the birdlife of the Maori world, however Buller himself thought that introduced European species would supersede the native ones, and he was unenthusiastic about efforts to conserve native species.

REFERENCES

Anker 85; Nissen *IVB* 163

W £ 3,000-4,000

38

GILBERT THOMAS BURNETT

An encyclopaedia of useful and ornamental plants... new edition, edited by M.A. Burnett. *London: George Wills, 1852*

2 volumes, 4to (272 x 205mm.), 260 hand-coloured lithographed plates, green three-quarter morocco by Bayntun

W £ 1,000-1,500



37

38



39

39

ARTHUR G. BUTLER

Foreign finches in captivity. *London: L. Reeve & Co., [1894]*

FIRST EDITION, 4to (312 x 247mm.), dedication, 60 hand-coloured lithographed plates after F.W. Frohawk, contemporary three-quarter burgundy morocco gilt

REFERENCES

Nissen *IVB* 169

W £ 700-900

40

"CAPE HEATHS"

An album so titled. *Cape Town, mid-nineteenth century*

4to (268 x 230mm.), 12 watercolour drawings of South African ericaceous plants, contemporary green morocco gilt, title stamped in gilt on upper cover

W £ 700-900



40



41

41

PIETRO CASTELLI AND ADRIAEN COLLAERT

Two works on flowers bound in one volume, comprising:

[Castelli, Pietro]. *Exactissima descriptio rariorum quarundam plantarum quae continentur Romae in Horto Farnesiano. Rome: Giacomo Mascardi, 1625*, text and illustrations all cut out and inlaid, engraved title-page, woodcut initials, typographical head- and tailpieces, engraved and woodcut illustrations, *preliminaries misbound*

Collaert, Adriaen. *Florilegium ab Hadriano Collaert caelatum, et a Philip Gallaeo editum. [Antwerp, circa 1590]*, 4to, engraved title-page, 24 engraved plates, each 180 x 128mm., all cut out and inlaid

2 works in one volume, folio (365 x 252mm.), later half calf, spine gilt in compartments

Castelli's work on the plants in the Farnese Gardens in Rome was published under the pseudonym Tobia Aldini of Cesena.

Collaert's collection of floral plates is an early example of engravings of flowers in their own right and the first published use of the word "Florilegium". The second plate depicts Jesus and a woman in a formal garden of parterres, and the third shows a vase full of flowers, an early instance in art of a vase being the main subject of an image. The remaining plates show loosely associated groups of flowers, including roses, thistles, pinks, lilies, irises and marigolds.

REFERENCES

Castelli: Hunt 208; Nissen *BBI* 13
Collaert: Hunt 159; Nissen *BBI* 383

W £ 2,500-4,000



LOT 42



42

MARK CATESBY

The natural history of Carolina, Florida and the Bahama Islands: Containing the figures of birds, beasts, fishes, serpents, insects, and plants. *London: printed at the expence of the author and sold by W. Innys, R. Manby, Mr. Hauksbee, 1731-1743*

2 volumes, folio (518 x 359mm.), text in English and French, titles printed in red and black, dedication leaves, list of encouragers, double-page hand-coloured engraved map, 220 hand-coloured engraved plates, first 20 page numbers of volume 2 rubbed and corrected, contemporary Harleian style red morocco, spines with raised bands in eight compartments, morocco labels to second and third compartments, gilt edges, marbled endpapers, a few leaves with small marginal tears (not affecting text or illustrations), dampstain to one leaf of double-page engraved map, rebaked

THE RARE FIRST EDITION. "THE MOST FAMOUS COLOR-PLATE BOOK OF AMERICAN PLANT AND ANIMAL LIFE... a delightful and amusing book [and] a fundamental and original work for the study of American species" (Hunt). Trained as a botanist, Catesby (1683-1749) travelled to Virginia in 1712 and remained there for seven years, sending back to England collections of plants and seeds. With the encouragement of Sir Hans Sloane and others, Catesby returned to America in 1722 to seek materials for his Natural History; he travelled extensively in Carolina, Georgia, Florida, and the Bahamas, sending back further specimens.

REFERENCES

Anker 95; Dunthorne 72; *Fine Bird Books*, p.65; *Great Flower Books*, p.53; Nissen *BB1* 336, *IVB* 177; Sabin 11509; Stafleu *TL2* 1057; Wood, p. 282

PROVENANCE

Peter Isaac Thellusson (1761-1804), 1st Lord Rendlesham, Rendlesham Hall, Suffolk

W £ 100,000-150,000



42



42

45



43

ALFRED CHANDLER AND WILLIAM BEATTIE BOOTH

Illustrations and descriptions of the plants which compose the natural order Camellieae, and of the varieties of camellia japonica, cultivated in the gardens of Great Britain. *London: John and Arthur Arch, 1831*

Volume 1 (all published), folio (376 x 267mm.), large paper copy, Chandler's own copy, 40 hand-coloured engraved or lithographed plates on Whatman paper dated 1829, heightened with gum arabic, contemporary navy half morocco, top edge gilt, others uncut, a few plates (such as 21-23 and 27) with slight loss of pigment, occasional very light spotting

Alfred Chandler was a nurseryman in Vauxhall who bred camellias and Booth was a gardener and member of the Horticultural Society. Booth wrote the text, describing each variety and giving advice for the cultivation and maintenance, and the illustrations were based on Chandler's drawings. Chandler supplied camellias for the conservatory at Chiswick House.

A second volume was planned but never published.

REFERENCES

Dunthorne 77; *Great Flower Books*, p. 51; Nissen *BBI* 209; Stafleu *TL2* 651

PROVENANCE

"Chandler's own copy. Came into my possession through Rev. Irwin his grandson. HRB", manuscript note loosely inserted at front

W £ 8,000-12,000

43



44

ALFRED CHANDLER

A collection of 19 botanical watercolours, *nineteenth-century*

(280 x 150mm.), many heightened in gum Arabic, preserved in a watered silk chemise and clamshell case by Sangorski and Sutcliffe

HIGHLY ACCOMPLISHED BOTANICAL STUDIES. Subjects include camellias (see lots 18, 43, and 51) and orchids.

W £ 1,500-2,000

44



46

Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

LOT 45



Orange.

ANTOINE M. CHAZAL

Flore Pittoresque, ou recueil de fleurs et de fruits peints d'après nature, dédiée aux dames. Paris, Rouen, etc.: by subscription from the author and others: 1818-1825

FIRST EDITION, folio (455 x 298mm.), stipple-engraved title page with gold lettering within a decorative frame of cherubim holding floral garlands and a basket overflowing with flowers, printed in colours and finished by hand, 51 stipple-engraved unnumbered plates (plate 50 replicated) printed in colour and finished by hand, bound in groups of five across ten livraisons, contemporary straight-grained red morocco backed boards with presentation label in red morocco, original green wrappers bound in

A SPLENDID COPY IN A PRESENTATION BINDING OF THIS EXTREMELY RARE FLOWER BOOK. Containing "superb quality" plates (Dunthorne) of various flowers and fruits as well as an exceptional "Tableau des trois couleurs primitive" showing a colour wheel along with an artist's flowers and brushes and sumptuous and minutely detailed bouquet plates.

Chazal studied under Misbach, Bidault, and Van Spaendonck, and it was under the latter's supervision that the present work was produced. He became professor of Iconography at the Jardin des Plantes in Paris. As well as portraits, flowers, and fruit, Chazal painted historical and religious subjects and worked with porcelain and enamel. His work certainly rivals Redouté's in both beauty and quality.

Only three copies are known: one at the Hunt Institute for Botanical Documentation at Carnegie Mellon University, another was sold at Christie's London on 22 March 2000 for £133,500 (formerly the Hofbibliothek Donaueschingen copy), and most recently on 26 October 2017 at Sotheby's New York a copy was sold bound in with Dufour's *L'art de peindre*.

The work is unmentioned in all major bibliographies; only the 1825 second edition is noted, which contained twenty additional uncoloured plates, probably intended for the purchaser to practice the art of hand-colouring. The second volume of *La France littéraire ou dictionnaire bibliographique des savants* (Paris, 1828) describes such a copy. The notion of the book's purchasers attempting the colouring of flower engravings is supported by the colour wheel plate.

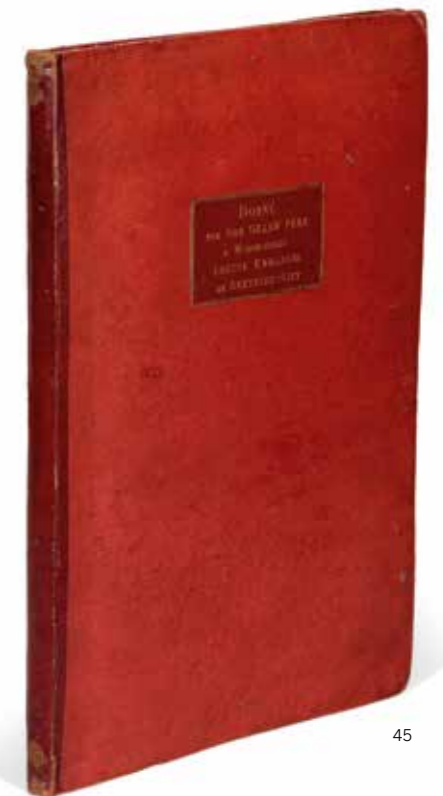
The 1823 advertisement explains that the *Flore pittoresque* was produced in multiple formats: a deluxe folio with the plate captions printed in gold, a large-paper "grand" quarto, and a regular-paper quarto. Further, the work, issued in eleven parts, could be purchased bound in boards, loose in a portfolio, by the individual part, the tenth part (containing the five "bouquet" plates) only, or by the individual plate. This copy contains the full complement of first edition plates: the engraved title-page and fifty plates (the colour wheel, thirty-four of flowers, ten of fruit, and five bouquet plates).

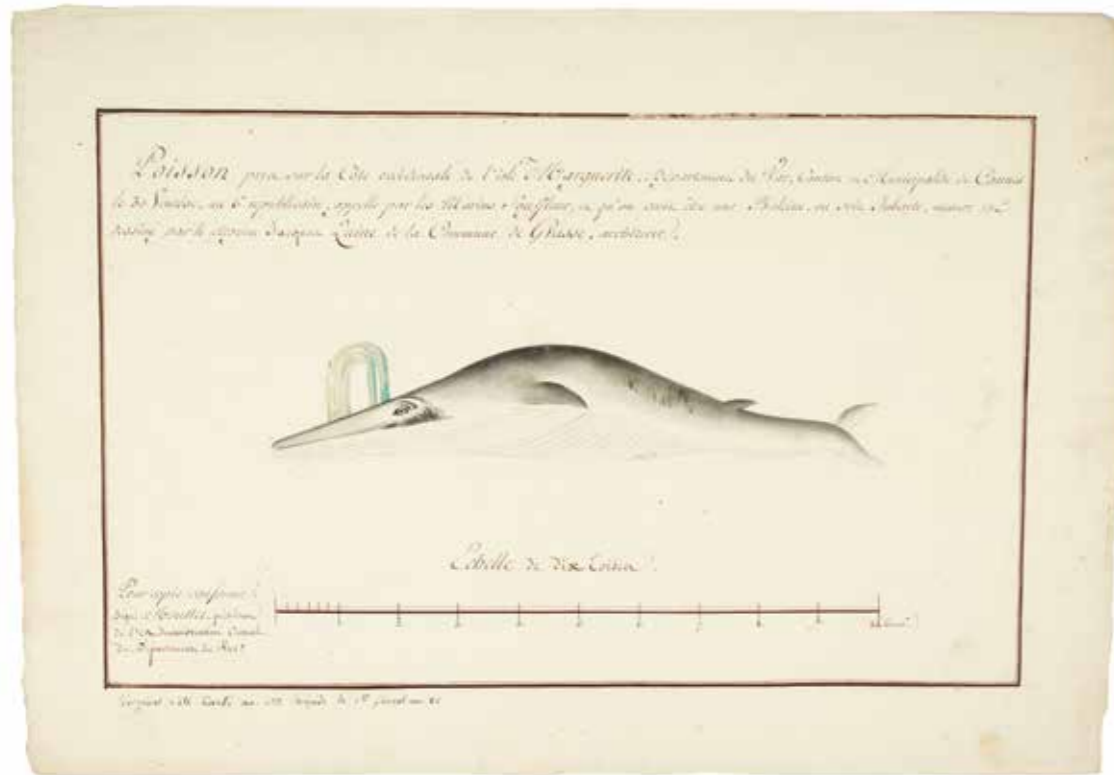
This copy boasts a wonderful presentation binding, with a label affectionately stating: "Donné par son Grand Père À Mademoiselle Louise Emmanuel De Berthier-Bizy".

REFERENCES

Second edition: Dunthorne 79; *Great Flower Books*, p. 54; Nissen *BB1* 350

W £ 50,000-70,000





46

46

DOMENICO CIRILLO

Entomologiae Neapolitanae specimen primum. Naples, 1787

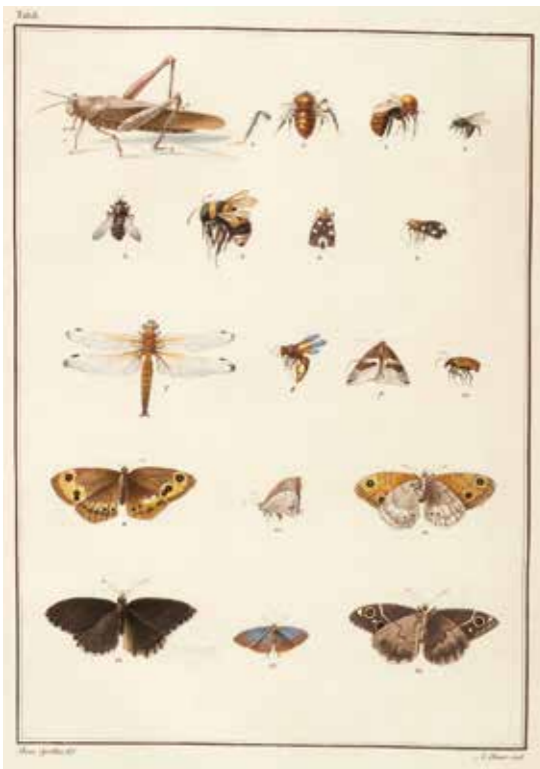
Folio (532 x 365mm.), engraved throughout, title-page, dedication and preface in sepia, 12 hand-coloured plates with facing text descriptions, engraved by Angelo de Clener after Cirillo, with the drawing of a whale loosely inserted, contemporary calf-backed boards, spine gilt in compartments with red morocco lettering-piece, boards somewhat rubbed

THE FIRST WORK ON NEAPOLITAN ENTOMOLOGY. Cirillo (1739-1799) was a Neapolitan doctor and naturalist, the author of numerous works of medicine and botany. He was a Fellow of the Royal Society, but was hanged for his part in the Parthenopean Republic in 1799 after Nelson helped restore the Bourbon monarchs.

RARE: ICCU records just two copies in Italy, in Pavia and Turin. Presumably another part was planned but never published.

The drawing of a whale stranded near Cannes on 20 March 1797 is loosely inserted in the back of the volume; the original specimen was sent to the Comte de Lacépède on 1 April 1797, and he described it in his treatise on whales as being 60 feet long. The drawing was done by Jacques Quine, an architect from Grasse.

W £ 4,000-5,000



46



47

47

MRS JAMES COOKSON

Flowers drawn and painted after nature in India. [No place or publisher, circa 1835]

PRESENTATION COPY INSCRIBED BY THE AUTHOR, folio (597 x 420mm.), letterpress title, 31 hand-coloured lithographed plates, contemporary green half morocco, elaborately gilt with floral and foliate motifs, occasional spotting, one plate folded at foot and with caption cropped

A BOTANICAL WORK OF EXCEPTIONAL RARITY. We have only traced the Plesch and De Belder copies at auction since 1975.

"Good examples of well-printed lithography with delicate grey shading, and very careful colouring".

REFERENCES

Dunthorne 82; Nissen *BB1* 399

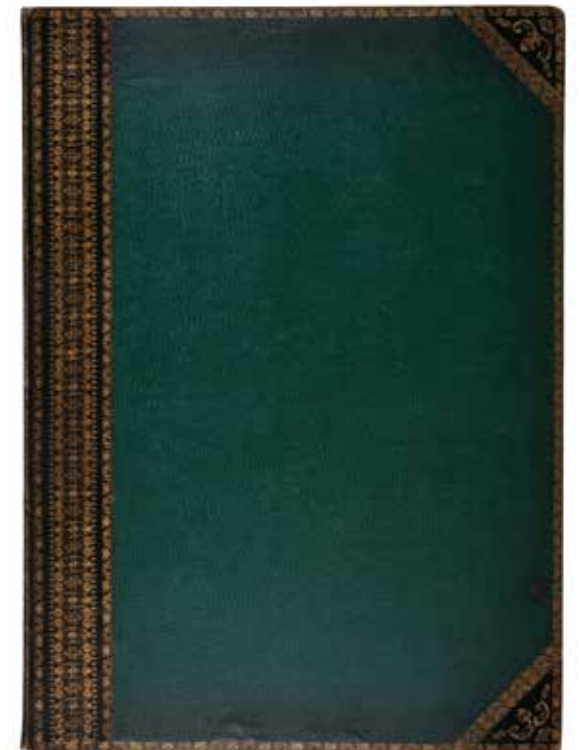
PROVENANCE

Mr and Mrs Williamson, Harperley Park, County Durham, presentation inscription from the author dated 1835

W £ 10,000-15,000



47



47



48

48

RICHARD CRAWSHAY

The Birds of Tierra del Fuego. London: Quaritch, 1907

FIRST EDITION, 4to (280 x 196mm.), number 104 of 300 copies, 21 hand-coloured lithographed plates by J.G. Keulemans, 23 photogravure plates, colour map, original morocco-backed cloth, top edge gilt, *extremities slightly rubbed*

"This book is well illustrated with colored figures of the species and photogravures of scenery" (Zimmer, p. 151).

REFERENCES

Nissen *IVB* 212; Zimmer, p.151

W £ 1,000-1,500

49

HENRY CURTIS

Beauties of the rose. Containing portraits of the principal varieties of the choicest perpetuals. With plain instructions for their cultivation. Bristol: John Lavars; London: Groombridge & Sons, 1850

FIRST EDITION, 2 volumes bound in one, 4to (352 x 267mm.), 38 hand-coloured lithographed plates, contemporary maroon morocco gilt by Batchelor, spine with raised bands in six compartments, gilt edges, yellow endpapers, *light scattered spotting*

REFERENCES

Great Flower Books, p.54; Nissen *BBI* 435

W £ 3,000-5,000



49



50

50

JOHN CURTIS

British entomology; being illustrations and descriptions of the genera of insects found in Great Britain and Ireland. London: Printed for the author, 1824

FIRST EDITION, 16 volumes bound in 8, 8vo (240 x 148mm.), 770 hand-coloured engraved plates (including 205*), contemporary green half-morocco gilt, spines densely gilt in six compartments, lettered in two, gilt edges, *spines sunned*

A FINE COPY. The attractive plates combine both entomological and botanical subjects.

REFERENCES

Nissen *ZBI* 1000

PROVENANCE

Christopher Turnor (1809-1886), Stoke Rochford Library, armorial bookplate

W £ 2,000-3,000



51

51

SAMUEL CURTIS

A monograph of the genus Camellia... the whole from original drawings by Clara Maria Pope. London: J. & A. Arch, 1819

FIRST EDITION, folio (565 x 463mm.), engraved title-page, engraved dedication to the Duchess of Newcastle, 8pp. letterpress text, 5 hand-coloured aquatints heightened with gum arabic by Weddell after Clara Pope, engraved title for *The beauties of Flora* bound at front (slightly foxed), at the end a single page of description of tulips in English and French from the same work, nineteenth-century brown half calf

"ONE OF THE EARLIEST AND PROBABLY THE FINEST OF ALL THE GREAT CAMELLIA BOOKS" (*Great Flower Books*, p. 54). Samuel Curtis, the son-in-law of William Curtis, commissioned Clara Maria Pope to provide the illustrations for this work on camellias and also for his *The beauties of Flora* of 1820 (whose title-page appears bound at the front of this volume). Each plate depicts two varieties of camellia attractively juxtaposed.

Camellias first arrived in Britain in the 1730s but it was only in the 1790s that they arrived more regularly. The plants arriving came from Chinese nurseries so were cultivated rather than wild, and were usually planted in conservatories as they were not thought to be hardy in the British climate, and their price meant that they were only available to the wealthy. The preliminary text concludes with a list of the varieties of Camellia available at the time, according to Mr Lee of Hammersmith, the proprietor of the renowned Vineyard Nursery; some of them are named for the ship's captains that brought them over to England.

REFERENCES

Dunthorne 85; *Great Flower Books* p. 54; Nissen *BBI* 437

W £ 40,000-60,000



52

WILLIAM CURTIS

Flora Londinensis: or plates and descriptions of such plants as grow wild in the environs of London: with their places of growth, and times of flowering: their several names according to Linnaeus and other authors: with a particular description of each plant in Latin and English. London: the author and B. White, 1777-1798

3 volumes, folio (468 x 277mm.), engraved vignette on title-page, list of subscribers, 432 (141+149+142) hand-coloured engraved plates each with facing letterpress description, manuscript plate numbering in each volume, later half morocco, small ink stain on plate 89 of volume 2 (*Lysimachia nummularia*) and previous text leaf, small tear at head of text leaf for plate 18 in volume 3 (*Primula farinosa*)

FIRST EDITION. A substantial survey of native plants and fungi within a ten-mile radius of London, which paid close attention to the characteristics of each plant in order to classify them correctly. Many of the plates show the details of the plant at each stage of its growth and development, rather than a snapshot at one particular stage.

Curtis (1746-1799) trained as an apothecary and was working at the Chelsea Physic Garden when he began publishing this monumental work on local flora. It was issued in parts from 1775 onwards and subsequently sold in volumes provided with title-pages, as here, either in two or three volumes. It proved something of a financial burden to Curtis so he then started his *Botanical Magazine* in 1787 which focussed on more ornamental and imported plants for gardeners.

The fine plates are by Francis Sansom, James Sowerby, William Kilburn and Sydenham Edwards; Curtis specified that they should be drawn life size.

REFERENCES

Cleveland Herbal 532; ESTC T83980; Henrey 595; Nissen *BBI* 440

PROVENANCE

John Thornton Rogers (1834-1900, son of the naturalist John Rogers), of Sevenoaks, armorial bookplate, and manuscript note "Given to J.T.R. by E. Herries 1897 from the St Julian's Library" (St Julian's is also in Sevenoaks)

W £ 4,000-5,000

52



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Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



LOT 53



53

53

THOMAS AND WILLIAM DANIELL

Oriental Scenery. London, 1795-1807 [but 1841]

6 parts bound in 3 volumes, elephant folio (733 x 550mm.), 6 sepia aquatint titles, 144 finely hand-coloured aquatint plates after Thomas and William Daniell (those in the Hindoo Excavations after James Wales), additional sepia aquatint plate in part 5 titled "Obelisks near Mundipishwer" and numbered plate IV [bis], plates on thick paper, some titles and plates watermarked "J. Whatman / 1841", the plates interleaved with blank leaves, good margins throughout, contemporary green half morocco, marbled boards, gilt edges, *pastedowns and endleaves spotted (some slightly creased), other minor spotting to plates (mostly marginal), occasional dust or finger stains, repairs to spines and corners, some scuffing and slight wear, edges a little bumped and rubbed*

The elephant folio edition of "THE FINEST ILLUSTRATED WORK EVER PUBLISHED ON INDIA" (Tooley).

Thomas Daniell and his nephew William spent some nine years, from 1785 to 1794, in India making their studies, sketches and drawings of the scenery, architecture and antiquities there and then devoted a further thirteen years to publishing their remarkably accurate aquatints. The work is arranged in six parts, and is here bound so that the two parts (parts 3 and

5) which deal with excavations (Hindoo Excavations) and antiquities (Antiquities of India) are bound together. Separate text was published to accompany these plates which is not present with this set.

Oriental Scenery was a costly work at the time of publication, being offered at 200 guineas. This compares with the price of about £100 for the hand-coloured lithographs of David Roberts's Holy Land, issued some fifty years later. The work was in large measure responsible for the early nineteenth-century fashion for Indian-inspired architecture in England, reflected in the works of, for example, Humphry Repton and John Nash.

The work was originally published in parts from 1795 to 1808, and after the Daniells' deaths, the London publisher Bohn purchased the remaindered stock from their estate. The present set proves that Bohn must have possessed the original copper plates as this set is printed on sheets of Whatman paper watermarked 1841. The binding matches Bohn's advertisement and is therefore publisher's half morocco.

REFERENCES

Abbey, *Travel* 420; Tooley (1954) 172

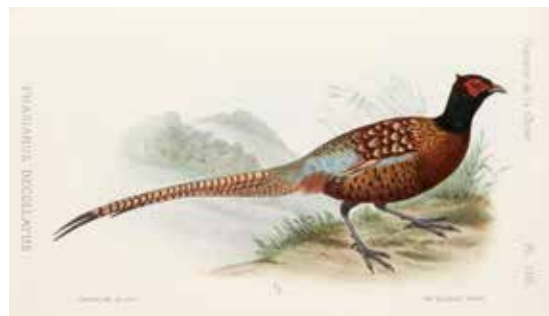
W £ 150,000-200,000



53



53



54

ARMAND DAVID AND ÉMILE OUSTALET

Les oiseaux de la Chine. Paris: G. Masson, 1877

FIRST EDITION, 2 volumes, large 8vo (245 x 169mm.), 124 hand-coloured lithographed plates, loose letter inserted describing birds seen by Mr and Mrs Clutterbuck in Kashmir in 1902, original brown cloth

Anker describes this work as an "important review" with "finely drawn and coloured" plates; 807 species are discussed, 249 of which being unique to China.

REFERENCES

Anker 113; Nissen *IVB* 221; Zimmer, p.159

PROVENANCE

John Henry Gurney, Jun. (1848-1921), Easton Lodge, Norfolk, bookplate; Gurney was a noted ornithologist

W £ 2,000-3,000



55

JEAN DELACOUR AND PIERRE JABOUILLE

Les oiseaux de l'Indochine française. Paris: Exposition Coloniale Internationale, 1931

FIRST EDITION, 4 volumes, 4to (280 x 188 mm.), 67 lithographed plates (of which 66 coloured, 1 plain), maroon morocco by C. Fox, top edge gilt, others uncut

REFERENCES

Nissen *IVB* 228

W £ 300-500



56

ADOLPHE DELESSERT

Souvenirs d'un voyage dans l'Inde exécuté de 1834 à 1839. Paris: Fortin, Masson et Cie., & Langlois et Leclercq, 1843

FIRST EDITION, 4to (244 x 165mm.), 2 parts in 1, 8 lithographed views, folding map, and 27 etched plates of mammals, birds and insects (24 finely hand-coloured by Gerard), contemporary morocco-backed boards

REFERENCES

Nissen *ZBI* 1067; Ronsil 788; Wood, p. 314

W £ 1,000-1,500

58

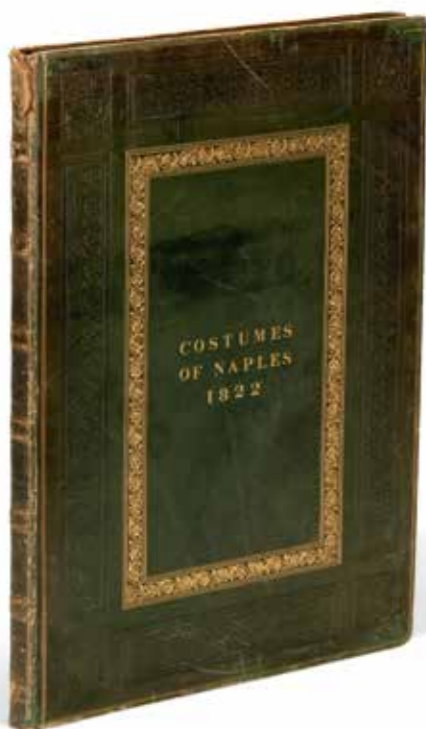
Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



LOT 57



57



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57

XAVIER DELLA GATTA

Costumes of Naples 1822

A collection of 35 watercolour drawings, each approximately 288 x 190mm. and 170 x 120mm., some signed ("Xav. Della Gatta", "X. della Gatta 1822"), some with pencil captions on mounts, mounted in a folio album, folio (495 x 370mm.), contemporary green morocco tooled in gilt and blind, gilt lettering "Costumes of Naples 1822" on upper cover, *one mount torn and crudely repaired, binding somewhat worn*

The album comprises: a view of Naples from the harbour (not signed); seven small vertical watercolours, each containing two figures; 27 larger horizontal watercolours of multiple figures, each of which is signed and dated 1822 and numbered in sequence.

Xavier della Gatta was a Neapolitan artist who specialised in producing views of the city and its people for tourists and travellers; he also produced drawings of Vesuvius for Sir William Hamilton and was an artist to the royal court in Naples.

PROVENANCE

John Gray, 15th Lord Gray (1798-1867), Kinfauns Castle, Perthshire, armorial bookplate

W £ 30,000-40,000

58

RENATO DESFONTAINES

Flora Atlantica, sive historia plantarum, quae in Atlante, agro Tunetato et Algeriensi crescunt. Paris: Blanchon, [1798-1800]

FIRST EDITION, Stafleu's second issue, 4to (311 x 221mm.), 4 volumes, 263 plain engraved plates by Guyard and Maloeuvre, after Maréchal, P.J. Redouté, Fossier, H.J. Redouté and Maloeuvre, red half morocco by Sangorski & Sutcliffe, leaves uncut, *scattered spotting*

Separated into two text and two plate volumes, this work by the French botanist René Louiche Desfontaines introduced 300 new genera to science.

REFERENCES

Dunthorne 92; *Great Flower Books*, p.55; Nissen *BB1* 475; Stafleu *TL2* 1392

W £ 2,000-3,000



58

59

MARC DES MURES

Iconographie ornithologique. Paris: Klincksieck, (1845-) 1849

FIRST EDITION, large 4to (358 x 264mm.), 72 hand-coloured lithographed plates, nineteenth-century half morocco, *some spotting, worn at edges*

Rare plate book by the amateur ornithologist and politician, Marc Des Mures (1804-1894). "The plates are very finely executed" (Zimmer).

REFERENCES

Fine Bird Books, p.70; Nissen *IVB* 239; Zimmer, p.168

W £ 4,000-6,000



59



60



60

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MARGARETHA BARBARA DIETZSCH

A fine album of ornithological watercolours. *French, eighteenth century*

Folio (495 x 345mm.), 20 fine watercolour and gouache drawings on vellum, mounted, typically 290 x 210mm., A FINE CATHEDRAL BINDING BY SIMIER, straight-grained purple morocco gilt, richly gilt, central arms of Charles X (Oliver 2498 fer 4) within an architectural centre-piece surrounded by a wide border of foliate design with crowned monogram corner-pieces (Olivier 2498 fer 9), spine similarly gilt, with title "Les Oiseaux", occasional minor spotting

A WONDERFUL COLLECTION OF JEWEL-LIKE DRAWINGS. SUMPTUOUSLY BOUND AND WITH A DISTINGUISHED ROYAL PROVENANCE.

Margaretha Barbara Dietzsch (1726-1795) was the youngest daughter of the painter and engraver Johann Israel (1681-1754), and a student of her sister Barbara Regina (1706-1783), whose drawings are very similar. The whole family was of an artistic persuasion. Margaretha also had four brothers were active in the field of flower and other natural history drawing. Ornithological paintings by Dietzsch are extremely rare on the market.

PROVENANCE

Charles X of France, arms and crowned monograms on binding

W £ 15,000-25,000

60



61

61

JOHANN JACOB DILLENIUS

Hortus Elthamensis, seu plantarum rariorum quas in horto suo Elthami in Cantio coluit... Jacobus Sherard. *London: the author (printed by G. Smith), 1732*

FIRST EDITION, 2 volumes, folio (468 x 275mm.), woodcut initials, head- and tailpieces, half-title in volume 2, 325 hand-coloured engraved plates (numbered 1-167, 168-324, with an unnumbered plate at the end of volume 1), contemporary russia gilt by Kalthoeber (with his ticket), spines gilt in compartments, marbled edges, lacking half-title in volume 1, foot of one spine chipped, joints cracking, extremities slightly rubbed

A fine copy of Dillenius's description of the plants growing on the Eltham estate of the apothecary James Sherard (1666-1738). Dillenius had come to England in 1721 after meeting Sherard and his brother William, a botanist, who had travelled to the Continent to acquire new plants for the Eltham garden. William Sherard subsequently endowed a chair of botany at Oxford with Dillenius appointed as the first professor for life.

The garden at Eltham had hothouses for the cultivation of exotic plants, and the largest single category of plants mentioned by Dillenius is mesembryanthemums; more than fifty are described.

REFERENCES

ESTC T83066; Henrey 643; Nissen *BBI* 492; Stafleu *TL2* 1471

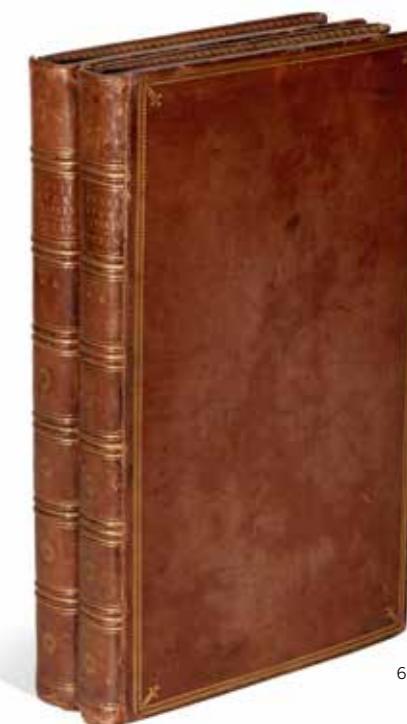
PROVENANCE

Joseph Livesey (1794-1884) of Preston, armorial bookplate; Livesey was a noted social reformer, vegetarian and teetotaler

W £ 8,000-12,000



61



61

62

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62

EDWARD DONOVAN

The natural history of British insects. *London: Rivington, 1792-1801*

FIRST EDITION, 8vo (250 x 145mm.), 10 volumes (of 16), 360 hand-coloured engraved plates, contemporary boards, rebacked with modern brown calf

The first 10 volumes of Donovan's finely illustrated and comprehensive work, demonstrating the life cycles of insects which Donovan often drew from life. A further six volumes were later published due to its success.

REFERENCES

Nissen *ZBI* 1142

W £ 2,000-3,000

62



63

EDWARD DONOVAN

An epitome of the natural history of the insects of India, and the islands in the Indian Seas. *London: T. Bensley, 1800*

FIRST EDITION, 4to (285 x 225mm.), 58 hand-coloured engraved plates, later red morocco

Wonderfully illustrated work using specimens from Donovan's personal collection as well as the collections of John Francillon, Dru Drury and Alexander Macleay. The publication was the first of its kind to deal with India's entomology.

REFERENCES

Nissen *ZBI* 1144

W £ 2,000-3,000

63

64

EDWARD DOUBLEDAY AND JOHN O. WESTWOOD

The genera of diurnal lepidoptera. *London: Longman, etc., 1846-1852*

2 volumes, 4to (349 x 254mm.), 86 hand-coloured engraved plates, contemporary blue morocco gilt, some light spotting, spine slightly faded to green

This attractive two volume work was co-written by the celebrated entomologist Edward Doubleday, who formed the butterfly collection at the British Museum, and John Westwood, who finished the work following Doubleday's death in 1849.

REFERENCES

Nissen *ZBI* 1150

PROVENANCE

John Naylor (1813-1889) of Leighton Hall, Welshpool, bookplate; Naylor was a partner in Leyland Bullins Bank, Liverpool, and much of his renowned art collection is at the Walker Gallery

W £ 2,000-3,000



64

65

HENRY EELES DRESSER

A history of the birds in Europe, including all the species inhabiting the Western Palaearctic Region. *London: by the author, 1871-1881*

FIRST EDITION, 4to (320 x 240 mm.), 8 volumes, 631 hand-coloured unnumbered lithographed plates by J.G. Keulemans, Joseph Wolf and Edward Neale, 2 uncoloured lithographed plates, contemporary green morocco, spines faded to brown

This monumental work was published in 84 parts, constituting 8 volumes, with the index volume published last in 1882, contradicting the date on the title page. A total of 736 species are dealt with, with Dresser attempting to cover all identified species across Europe, the Azores, Canary Islands and Madeira, North Africa, the Urals, Caucasus, Turkey, Syria, part of Persia and across to the Red Sea.

REFERENCES

Anker 120; *Fine Bird Books*, p.72; Nissen *IVB* 267; Zimmer, pp. 177-178

PROVENANCE

Edward Richard Alston (1845-1881), zoological secretary to the Linnean Society, bookplate

W £ 5,000-7,000



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HENRY EELES DRESSER

A monograph of the meropidae, or family of bee-eaters. *London: Published by the Author, 1884-1886*

FIRST EDITION, 4to (380 x 278mm.), 34 hand-coloured lithographed plates by J.G. Keulemans, contemporary brown half morocco by R.H. Porter, contemporary red half morocco, *slightly spotted, rubbed*

"The hand-coloured plates are very fine" (Zimmer).

REFERENCES

Fine Bird Books, p. 72; *Nissen IVB 269*; *Zimmer*, p. 178

W £ 3,000-4,000



67

67

HENRY EELES DRESSER

A monograph of the coraciidae, or family of the rollers. *Farnborough, Kent: Published by the Author, 1893*

FIRST EDITION, PRESENTATION COPY, 4to (375 x 270mm.), 27 hand-coloured lithographed plates, contemporary red morocco gilt presentation binding with owl vignette from title page reproduced in gilt to upper cover

Richly descriptive monograph on the coraciidae, or the rollers, by the important British ornithologist H.E. Dresser (1838-1915). The present copy features an inscription from Dresser to Colonel Magrath.

REFERENCES

Fine Bird Books, p. 72; *Nissen IVB 270*; *Zimmer*, p. 178

PROVENANCE

James Butler, Earl of Ossory (1844-1919), later 3rd Marquess of Ormonde, armorial bookplate

W £ 3,000-4,000



68

68

DRU DRURY

Illustrations of natural history, wherein are exhibited upwards of two hundred and forty figures of exotic insects, according to their different genera. *London: the author, to be sold by B. White, 1770-1773*

2 volumes, 4to (294 x 226mm. & 287 x 221mm.), text in English and French, one plain engraved plate in prelims of volume 1, 100 hand-coloured engraved plates by Moses Harris (on undated Whatman paper), non-uniform contemporary brown calf, *volume 2 rebaked retaining original spine with new lettering-piece*

Drury (1724-1803) is considered to be the father of British entomology; an avid collector, he obtained specimens of insects from around the world, supplied to him by ship's officers and other travellers, many of which were illustrated by Moses Harris for this comprehensive work on non-native insects.

A third volume was published in 1782, not here present. All three volumes were organised and financed by Drury himself; see William Noble, "Dru Drury's letters (1770-1775) to the Cambridge bookseller, John Woodyer", *Transactions of the Cambridge Bibliographical Society*, 10 (1994), 539-547.

REFERENCES

ESTC T144818; *Nissen ZBI 1160*

PROVENANCE

Benjamin Giles King, Youngsbury, Hertfordshire, bookplates

W £ 1,500-2,500



Cerise d'Angleterre.



69

69

HENRI LOUIS DUHAMEL DU MONCEAU

Traité des arbres fruitiers. Paris: 1808-1835

6 volumes, folio (534 x 346 mm.), 422 stipple-engraved hand-coloured plates, contemporary rich green morocco gilt, morocco labels to spine

These monumental volumes contain the exquisite work of the two great watercolourists Turpin and Poiteau as well as several other engravers; together 422 stipple-engraved plates cover the varieties of fruits including peaches, pears, apples, plums, cherries, strawberries, and grapes. This 6 volume edition contains non-consecutive plate numbers as they are in the order of the original 66 livraisons.

The new edition by Antoine Poiteau and Pierre-Jean-François Turpin of Duhamel's 1768 work is certainly one of the most exceptional botanical books produced in France during the great era of botanical writing. Poiteau was a pupil of Redouté and head gardener of the castle of Fontainebleau. He travelled widely in the Caribbean and South America, where he met Turpin in Haiti, and brought back 1,200 species to France. Pierre-Jean-François Turpin was a self-taught artist, and one of the finest and most prolific botanic illustrators of the Napoleonic era. In 1646 the present work was re-issued as the *Pomologie française* with Poiteau's name on the title, but Turpin's removed from all but 10 of the plates.

"One of the finest and rarest books on fruit, with many beautiful plates" (Dunthorne).

REFERENCES

Dunthorne 192; *Great Flower Books*, p. 55

W £ 30,000-40,000



69

68

Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



70

70

J. DUKE

The compleat florist. London: for J. Duke, to be sold by J. Robinson, 1747

8vo (232 x 136mm.), hand-coloured engraved frontispiece and title-page, 99 engraved plates, mostly hand-coloured, with a manuscript index by William Shenstone at back of volume, contemporary calf gilt, gilt edges, binding repaired with new lettering-piece

A collection of flower plates, reprinted from the 1740 first edition, containing a sentence of information about each plant, regarding propagation or growing conditions or mentioning the garden in which it is growing. In this copy the plates are arranged by flowering month rather than by plate number. The price of an uncoloured copy was 5 shillings, and a coloured copy cost 15 shillings; a manuscript note by C.G. Davies on the front flyleaf states that this copy was coloured by William Shenstone (1714-1763), the poet and landscape gardener, who also wrote the index.

REFERENCES

ESTC N55522 (listing 6 copies); Henrey 568; Nissen *BBI* 554; cf. Hunt 391 (1740 edition)

PROVENANCE

William Shenstone (1714-1763), Leasowes, Worcestershire; Mrs Whitehead (the daughter of Richard Jago, a friend of Shenstone's); C.G. Davies (note on flyleaf)

W £ 4,000-6,000



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72



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71

DANIEL GIRAUD ELLIOT

The new and heretofore unfigured species of the birds of North America. *New York: Published by the author, 1869*

FIRST EDITION, large folio (595 x 470mm.), dedication, list of subscribers, list of plates, 72 hand-coloured lithographed plates, 21 mounted wood-engraved text illustrations, later green half morocco gilt, some spotting, often affecting text more than plates

Elliot's large-scale work is continuation of Wilson's *American Ornithology* (1808–1824) and Audubon's *Birds of America* (1827–1838). The work includes those species of American birds not previously represented to Elliot's knowledge.

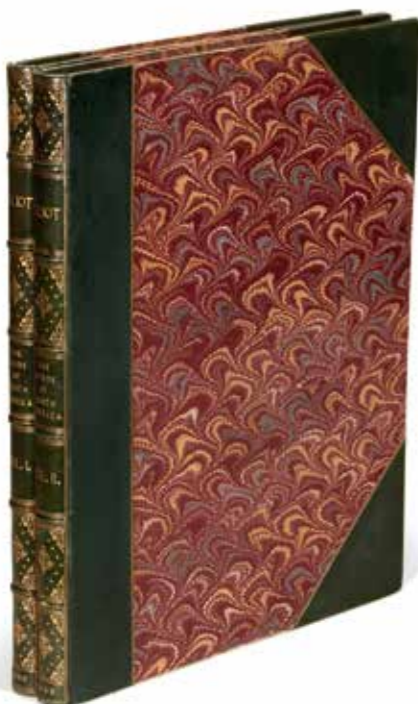
REFERENCES

Anker 129; *Fine Bird Books*, p. 72; Nissen *IVB* 294; Zimmer, p. 205; Wood, p. 331

PROVENANCE

Norman Ritchie, armorial bookplate

W £ 15,000-20,000



71

72

DANIEL GIRAUD ELLIOT

A monograph of the paradiseidae, or family of birds of paradise. [*New York*]: printed for the subscribers, by the author, 1873

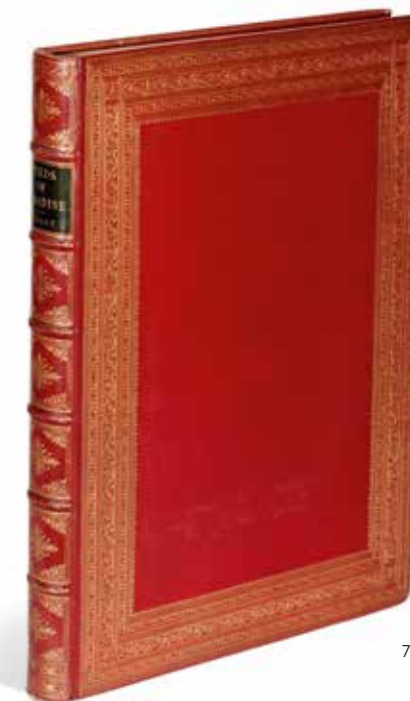
FIRST EDITION, folio (585 x 460mm.), dedication leaf, list of subscribers, "To the binder" leaf, list of plates, 36 fine hand-coloured lithographed plates by J. Smit after Joseph Wolf, coloured by J.D. White, one uncoloured lithographed plate of generic characters by and after Smit, contemporary red morocco elaborately gilt, wide fillet and foliate borders gilt on covers, spine gilt in 7 compartments, some spotting

Elliot's *Birds of Paradise* contains some of the most praised bird illustrations ever produced. While Elliot's own words in his preface—"The drawings executed by Mr. Wolf will, I am sure, receive the admiration of those who see them; for, like all that artist's productions, they cannot be surpassed, if equalled, at the present time. Mr. J. Smit has lithographed the drawings with his usual conscientious fidelity, and in his share of the work has left me nothing to desire In the colouring of the plates Mr. J. D. White has faithfully followed the originals; and in the difficult portions where it was necessary to produce the metallic hues, he has been very successful"—could perhaps be discounted, his opinion has in fact been sustained by time. S.P. Dance described Wolf and Smit's plates as "almost as magnificent as the birds they portray" and Elliot's own contribution as patron and author has been further recognised as just as vital to the success of this work as that of his artists.

REFERENCES

Anker 131; *Fine Bird Books*, p.74; Nissen *IVB* 296; Zimmer 207; Wood, p. 361

W £ 15,000-20,000



72



73

73

DANIEL GIRAUD ELLIOT

A monograph of the bucerotidae, or family of hornbills. [New York]: Published for the subscribers by the Author, [1876-] 1882

FIRST EDITION, folio (383 x 275 mm.), 57 hand-coloured lithographed plates by and after J.G. Keulemans and 3 uncoloured plates, red half morocco by Zaehnsdorf, spine with raised bands in six compartments, top edge gilt, others uncut, marbled endpapers, *extremities lightly bumped*

A most attractive copy of this ornithological treatise. Elliot cites their peculiar appearance and extraordinary characters among the reasons for choosing the hornbills for this, his fifth and last illustrated monograph. Plate 44, although called for in the list of plates, was never issued.

REFERENCES

Fine Bird Books, p. 74; Nissen *IVB* 297; Zimmer, p. 207

PROVENANCE

Walter John Francis Erskine, 12th Earl of Mar and 14th Earl of Kellie (1865-1955), bookplate

£ 6,000-8,000

72

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74

74

DANIEL GIRAUD ELLIOT

A monograph of the felidae or family of the cats. [London:] printed for the subscribers, by the author, 1883

FIRST EDITION, folio (600 x 470mm.), list of plates, 43 hand-coloured lithographed plates by J. Smit after J. Wolf, printed by M. and N. Hanhart, green three-quarter morocco by Zaehnsdorf, upper wrappers to 11 original parts bound in at end, *occasional spotting*

"Among the best illustrated of the numerous treatises by Elliot" (Wood). The fine plates in this volume are the result of painstaking research by Elliot, who trawled the collections of museums in America, Britain and Europe. After an exhaustive survey of the previous literature, Elliot found it necessary to rationalise the taxonomy of the cat family, and reduced the amount of recognised species by about a third.

REFERENCES

Nissen *ZBI* 1279; Wood, p.332;

W £ 30,000-40,000



LOT 74

FELIS CONCOLOR



75



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76



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75

DANIEL GIRAUD ELLIOT

A Monograph of the Pittidae, or Family of Ant-Thrushes.
London: Bernard Quaritch, 1893-1895

Second edition, revised and expanded, folio (577 x 370mm.), 51 hand-coloured lithographed plates after Elliot, P. Oudart, J.G. Keulemans, W. Hart and Maupert, double-page letterpress table, red morocco gilt by Riviere, gilt edges, marbled endpapers, occasional spotting, dampstain to plate 17 ("Pitta Brachyura"), ringstain to recto of plate 24 (not visible on illustration), one small closed tear, extremities lightly bumped

THE REVISED AND EXPANDED SECOND EDITION. The original monograph, which was published between 1861 and 1863, contained plates and descriptions of 31 species. For the present edition, Elliot completely rewrote the text and Hart and Keulemans produced several new drawings.

In the preface to the present edition, Elliot writes of his love of this particular subject and of his enjoyment in revisiting it ("It is not often that one returns to his first love and finds her, after many years, more beautiful than ever..."). His work includes examples of species from Borneo, Nepal, Ceylon, the Philippines, New Guinea and Cambodia.

REFERENCES

Fine Bird Books, p. 74; Nissen *IVB* 292; Zimmer, p. 208

W £ 6,000-8,000

76

GIOVANNI BATTISTA FERRARI

Flora ovvero cultura di fiori... distinta in quattro libri e trasportata dalla lingua latina nell'italiana da Lodovico Aureli. Rome: Pietro Antonio Facciotti, 1638

4to (250 x 185mm.), engraved title-page, full-page engraved illustrations (of garden designs, gardening tools, flowers, vases), without final blank, eighteenth-century half marbled calf over marbled boards, UNCUT, foot of title-page excised and repaired, a few small marginal paper repairs, small stain on Mm1 and Fff3, quires Ss and Zz slightly browned

One of the earliest works on flowers for decoration and pleasure rather than food or medicine by the Jesuit Ferrari. Ferrari's text was first printed in Rome in 1633 with the text in Latin and the same plates, some of which are by Pietro da Cortona, Andrea Sacchi and Guido Reni, who all worked for the Barberini, as did Ferrari; he dedicated this work to Anna Colonna Barberini, the niece by marriage of Urban VIII.

ICCU records two issues of this 1638 imprint, one with an errata leaf on 3Y6, and one without, as the errata have been corrected within the printed text. This is the issue with the corrected text and therefore without the (now superfluous) errata leaf.

REFERENCES

Hunt 194; Nissen *BBI* 620; USTC 4013966

W £ 1,500-2,500

77

FLOWERS--TEN [FORTY] LITHOGRAPHIC COLOURED FLOWERS

with botanical descriptions drawn and coloured by a Lady. Edinburgh: David Brown, 1826

FIRST EDITION, small folio (360 x 250mm.), 40 hand-coloured lithographed plates, list of subscribers at end, later green half morocco over marbled boards, occasional slight spotting

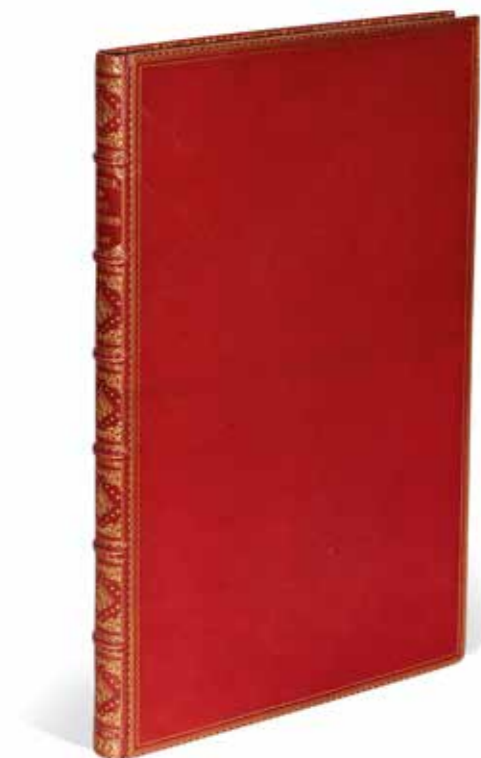
"A delightful work very carefully drawn and coloured and an early example of the successful use of lithography" (Dunthorne).

Other than the full complement of forty plates, there is no consensus on collation. Some copies are known with part-titles for all four parts and small lithographed slips giving the contents of each part. No copy in the British Library.

REFERENCES

Dunthorne 19; *Great Flower Books*, p. 47

W £ 3,000-4,000



75

74

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78

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JAMES FORBES

Salicium Woburnense: or, a Catalogue of Willows Indigenous and Foreign in the Collection of the Duke of Bedford at Woburn Abbey. London: 1829

FIRST EDITION, PRESENTATION COPY to Lord Grenville, large 8vo (285 x 199mm.), 120 hand-coloured engraved plates, contemporary green morocco-backed boards, uncut, *some spotting*

This rare treatise on willows is one of only fifty copies printed, with 140 plates after R.C. Stratford. Lord Grenville was prime minister from 1806-1807, and most significantly abolished slavery during his tenure. This copy contains the inscription "For Lord Grenville from the Duke of Bedford".

The Willow Ground was the garden of willows at Woburn Abbey, and a volume cataloguing the various types was first conceived by the horticulturalist George Sinclair, and later executed by James Forbes, his successor.

REFERENCES

Nissen *BBI* 642

PROVENANCE

Inscription presenting the copy to Lord Grenville by John Russell, 16th Duke of Bedford (1760-1839)

W £ 3,000-5,000



79

79

LOUIS FRASER

Zoologia typica, or figures of new and rare mammals and birds. London: by the author, 1849

FIRST EDITION, LIMITED TO 250 COPIES, folio (365 x 264mm.), hand-coloured lithographed title, list of subscribers, list of plates, 70 hand-coloured lithographed plates, contemporary half morocco over cloth boards, gilt edges, marbled endpapers, *extremities slightly rubbed*

This attractive volume contains rare mammals and 46 species of birds by the curator of the museum of the Zoological Society in London, Louis Fraser. Fraser spent time in Africa, notably on the infamous Niger Expedition, and later had a shop on Regent Street where he sold exotic birds.

REFERENCES

Anker 150; *Fine Bird Books*, p. 75; McGill/Wood, p. 348; Nissen *IVB* 329; Zimmer, p. 230

PROVENANCE

Allan Francis Brooke, bookplate

W £ 3,000-4,000



80

80

ROBERT FURBER

The flower-garden display'd in above 400 curious representations of the most beautiful flowers.

London: J. Hazard, R. Montagu, W. Bickerton, R. Chandler, and Caesar Ward, 1732

FIRST EDITION, 4to (257 x 190mm.), hand-coloured engraved additional title, printed title in red and black, 12 hand-coloured engraved plates, contemporary calf, *minor dampstaining at head of some leaves, binding repaired*

Quarto format versions of Furber's *Twelve months of flowers*.

REFERENCES

Dunthorne 114; Henrey 712; Nissen *BBI* 677

PROVENANCE

John Daniell, Esq., engraved armorial bookplate

W £ 3,000-5,000

81

GEORGE GARRARD

A description of the different varieties of oxen, common in the British Isles. London: Printed and published for the author by J. Smeeton, 1800

FIRST EDITION, oblong folio (412 x 530mm.), 52 hand-coloured engraved plates, later brown half calf, *title and following leaf creased and repaired, occasional spotting*

REFERENCES

Nissen *ZBI* 1480

W £ 3,000-4,000



81

82

FREDERICK DU CANE GODMAN

A monograph of the Petrels (order Tubinares). London: Witherby & Co., 1907-1910

FIRST EDITION, number 35 of a limited edition of 225 copies, 4to (327 x 250mm.), half-title, 106 hand-coloured lithographed plates by and after J.G. Keulemans, and H. Grönvold, three pieces of related ephemera loosely inserted, contemporary green half morocco, original wrappers bound in at end, *spine faded to brown*

This monograph on the petrels (distinguished from gulls in that they seldom come to land except to breed) was projected by Osbert Salvin but he died in the early stages; Godman later took over the task assisted by Richard Bowdler Sharpe and others. "Most of my readers will, I feel sure, fully appreciate Mr. Keulemans' excellent drawings; while the colouring of the plates has been entrusted to Dr. Sharpe's talented daughters, whose work will speak for itself" (Preface).

REFERENCES

Anker 163; Nissen *IVB* 356

PROVENANCE

Stanley Pershouse (1878-1939), engraved bookplate

W £ 2,000-3,000



82

JOHN GOULD

LOTS 83-97



John Gould (image courtesy of the Wellcome Trust)

John Gould was born in Lyme Regis, Dorset, the son of John Gould, a gardener, and his wife Elizabeth Clatworthy. Gould's training was as a taxidermist rather than an artist, and in 1828 he was appointed animal preserver at the museum of the Zoological Society of London. About this time there appeared at the museum a collection of birds formed principally in the north-west Himalayas, the first of any size to reach Europe. The richness of this group of specimens spurred Gould to compile his first folio volume, *A Century of Birds from the Himalaya Mountains* (see lots 83 and 84). This book heralded a body of work unrivalled in Victorian natural history, comprising forty-one volumes and over 3000 plates, produced over six decades. As Gould grew more successful, the lithographed plates became more ambitious; his later book *The Birds of Great Britain* (lot 93) shows many of its subjects against charming and picturesque backgrounds absent from his earlier work.

Gould himself did not execute finished drawings for any of his works, but he did provide rough pencil or watercolour sketches with notes for his artists to work from, and was the moving spirit behind the grand conception of the plates. The artists he employed—including his wife Elizabeth, Edward Lear, Joseph Wolf, Henry Richter, and Joseph Hart—were among the most accomplished of their generation.

Although today we remember Gould primarily for the outstanding beauty of his folios, during his long career, he was at the forefront of ornithological and evolutionary science - his role in identifying different species of tanager brought back by Darwin from the voyage of the Beagle was central to the development of the theory of natural selection.

83

JOHN GOULD

A century of birds from the Himalayan mountains.
London, 1831

FIRST EDITION, first issue with backgrounds uncoloured, 2 volumes, folio (534 x 354mm.), 80 hand-coloured lithographed plates, 40 per volume, contemporary brown half calf by Knewstubb

With a distinguished list of subscribers including Audubon, *A Century of Birds* was the first of Gould's many folio volumes, and was conceived when Gould received a large number of Himalayan birds at the Zoological Society Museum.

REFERENCES

Anker 168; *Fine Bird Books*, p. 77; Nissen *IVB* 374; Sauer 1, Zimmer, p. 251

W £ 8,000-12,000

84

JOHN GOULD

A century of birds from the Himalayan mountains.
London: 1832

Second issue, folio (528 x 350mm.), 80 hand-coloured lithographed plates with backgrounds coloured, contemporary green half morocco

"You will probably recollect that in my first work... neither the plants or Backgrounds were coloured; In order to render the Series of my Publications complete... I have had those parts coloured in the few copies I have left" (reprinted in Sauer).

Rare second issue of Gould's first major folio, with the backgrounds exquisitely coloured. The Himalayan birds were sketched by Gould, and then transferred to the plates by his wife, Elizabeth.

REFERENCES

Anker 168; *Fine Bird Books*, p. 77; Nissen *IVB* 374; Sauer 1

W £ 8,000-12,000



83



83



84



84



LOT 85



85

85

JOHN GOULD

The Birds of Europe. London: Richard and John E. Taylor, [1832-] 1837

FIRST EDITION, 5 volumes, folio (531 x 354mm.), dedication leaf, list of subscribers, list of plates, 448 hand-coloured lithographed plates, the majority drawn and lithographed by Elizabeth Gould from sketches and designs by the author, the remainder drawn and lithographed by Edward Lear, some heightened with white or gum Arabic, printed by C. Hullmandel, contemporary maroon morocco with central cloth panel, spines gilt, gilt edges, marbled endpapers, scattered spotting and browning at extremities, repaired closed tear to one leaf in Volume 2

Goold's second major work, *The Birds of Europe*, was published in twenty-two parts over five years between 1832 and 1837. This work is notable for the contribution of Edward Lear, who produced 67 of the plates. As Isabella Tree notes "in volume Lear's contribution may not have been prolific, but its impact was revelatory. Lear's participation transformed the work of Mrs Gould, which in the *Himalayan Birds* was little more than a continuation of eighteenth-century productions, into dynamic and expressive works of art. Like an ornithological Michelangelo he propelled her limited sense of perspective into the third dimension" (Isabella Tree, *The Ruling Passion of John Gould*, p. 43).

REFERENCES

Anker 169; *Fine Bird Books*, p. 77; Nissen IVB 371; Sauer 2; Wood, p. 364

W £ 40,000-50,000



85

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86

JOHN GOULD

[The birds of Australia, and the adjacent islands. London: for the author, 1837-1838]

FIRST EDITION, 2 parts bound in one volume, folio (545 x 360mm.), 20 hand-coloured lithographed plates by and after John and Elizabeth Gould (one by and after Edward Lear), printed by Hullmandel, nineteenth-century half morocco gilt, without notice to subscribers, one plate with imprint either bound tightly or cropped, binding rubbed at edges

The suppressed early parts of what was to become Gould's magnum opus, and the rarest of his works.

Gould made his first attempt at an avifauna of Australia before he had visited the country. Gould had written to Jardine in 1836, saying "would not a work of the Birds of Australia be interesting? ... [I] have an idea of making it my next illustrative work". Two parts were issued to subscribers in 1837 and 1838. Later in 1838 Gould sailed for Australia, and, upon his return, he effectively suppressed the two parts of the Birds of Australia already published and started again. Subscribers were encouraged to return the two parts in exchange for a discount on the new version.

In 1844 Gould wrote in a letter "In some instances I received those cancelled parts back from my Subscribers, and gave them the first part of the new Series in lieu of them. In others they were retained... the cancelled parts may, if you please, be bound together, and entitled "Illustrations of Birds from Australia", and from the few copies in the hands of the Public, they will some day be of value, though, it is true, more to the Book-Collector, than the Naturalist".

REFERENCES

Sauer 6

W £ 15,000-25,000

86



86



87

87

JOHN GOULD

A monograph of the Macropodidae, or family of kangaroos. London: published by the author, 1841-1842

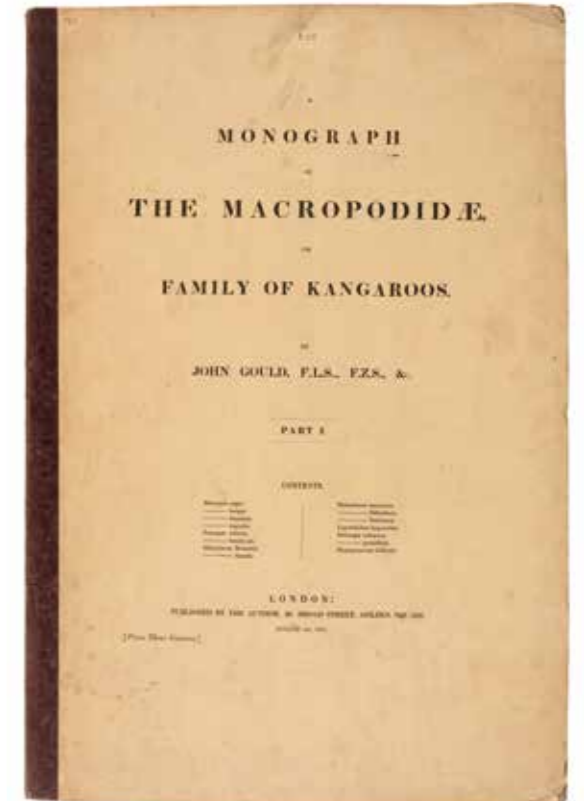
FIRST EDITION, 2 original parts, folio (560 x 380mm.), 30 hand-coloured lithographed plates by H.C. Richter, printed by C. Hullmandel, original cloth-backed printed boards, occasional spotting

Gould intended this work to comprise three parts but it was never completed, and therefore no proper title-page or preliminaries were produced. Gould reprinted unchanged thirteen of the thirty plates in *The Mammals of Australia* (see lot 92), two other plates had small changes, but the remaining fifteen kangaroo plates were totally revised. He once described them as "a most remarkable tribe of quadrupeds, many possessing extreme beauty".

REFERENCES

Nissen ZBI 1662; Sauer 11; Wood, p. 365

W £ 10,000-15,000



87

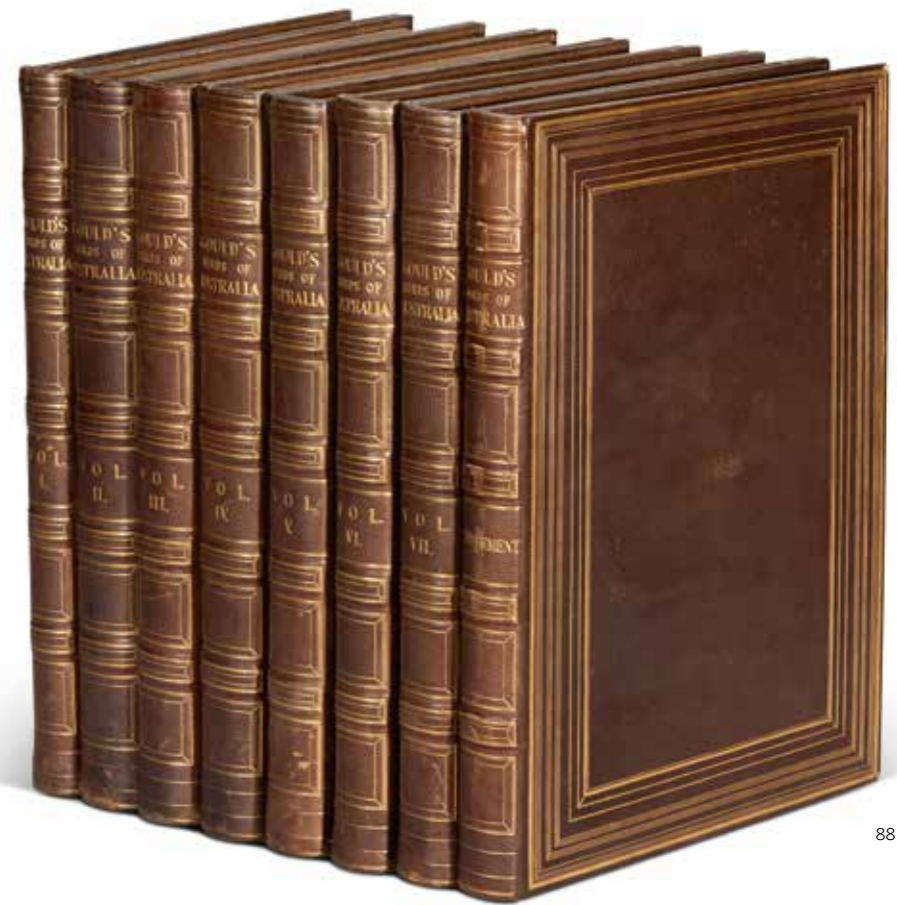
82

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LOT 88



88



88

JOHN GOULD

The Birds of Australia. London: Taylor and Francis for the author, [1840-] 1848-1869

FIRST EDITION, 8 volumes including Supplement, folio (525 x 362mm.), dedication leaf, list of subscribers, 681 hand-coloured lithographed plates by John and Elizabeth Gould or by Gould and H.C. Richter, printed by Hullmandel & Walton, 3 plates double-page, contemporary brown morocco gilt by Wickwar, edges gilt, marbled endpapers, occasional spotting and offsetting, dampstaining affecting a few plates, one caption cropped, tissue repair to recto of 'Splendid Parakeet', final gathering of Volume VI beginning to split, two marks to upper cover of Volume VI, extremities slightly rubbed



88

This magnificent work on the birds of Australia was issued in a total of forty-one parts over a period of almost thirty years, the last part appearing in August 1869. Gould had originally commenced publishing an ornithology of Australia in 1837 but after only two parts (containing twenty plates) he found that he did not have sufficient material to continue the project. He therefore determined to leave England to procure the specimens necessary for the completion of the enterprise and the original two parts were subsequently cancelled. In May 1838 Gould set sail for Australia with his wife Elizabeth, and on their arrival he spent the following nineteen months exploring Tasmania and the adjacent islands, South Australia, and New South Wales, penetrating well into the interior. While he collected new specimens and dispatched them to England, Elizabeth was engaged in drawing numerous birds and plants (as well as giving birth to a son). They were ably assisted by John Gilbert, a zoologist, whom Gould sent to the western and northern parts of Australia, where he made many discoveries and collected hundreds of specimens. Gilbert was eventually killed by natives in 1845. The Goulds returned to England in

August 1840 but sadly Elizabeth died only eleven months later at the age of 37, a shock from which Gould never entirely recovered. He was eventually fortunate in finding a competent artist to continue her work in H.C. Richter. As a result of the labours of Gould and his assistants, well over three hundred new species were added to the existing list of birds known to inhabit Australasia. The finished work cost £115 and attracted 238 subscribers including six monarchs.

REFERENCES

Anker 174 and 179; Ferguson 4773 and 10032a; *Fine Bird Books*, p. 78; McGill/Wood, p. 365; Nissen *IVB* 370; Sauer 9 and 18; Whittell, p. 287; Zimmer, p. 259

PROVENANCE

Malcolm of Poltalloch, 1st and last Lord Malcolm of Poltalloch (1833-1902)

W £ 150,000-200,000



89

89

JOHN GOULD

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

First edition, folio (548 x 372 mm.), list of subscribers, 32 hand-coloured lithographed plates after John Gould and H.C. Richter, later green morocco gilt by Zaehnsdorf, spine with raised bands in six compartments, marbled endpapers, gilt edges, scattered spotting, lightly browned at extremities, lightly bumped at head of spine

Gould was inspired to undertake this study "by the sight of several living examples of the beautiful *Callipepla Californica*, brought home and presented to the Zoological Society of London by Captain Beechey in 1830" (preface). Gould's research took him to Paris, Brussels, Frankfurt, Nuremberg, Leipzig, Berlin, Hanover, Amsterdam, and Leiden, and he was subsequently able to more than triple the number of recorded species of this genus.

Originally issued in three parts, *The Partridges of America* was dedicated to Prince Charles Lucien Bonaparte, whose own most widely known ornithological book concerned the birds of America.

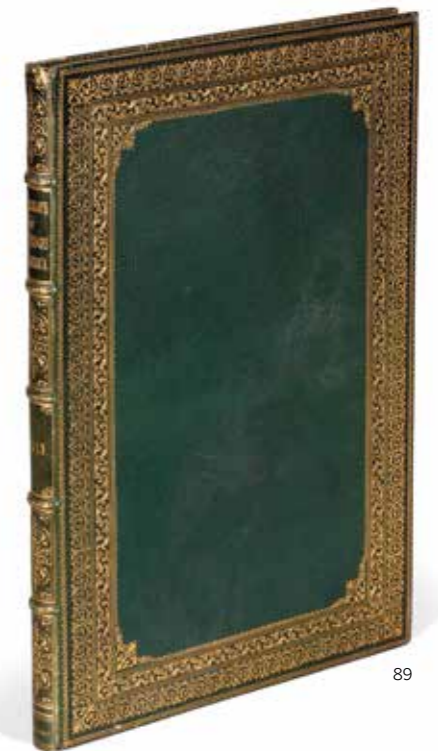
REFERENCES

Anker 176; *Fine Bird Books*, p. 78; Nissen *IVB* 376; Sauer 13; Zimmer, p. 257; Wood 365

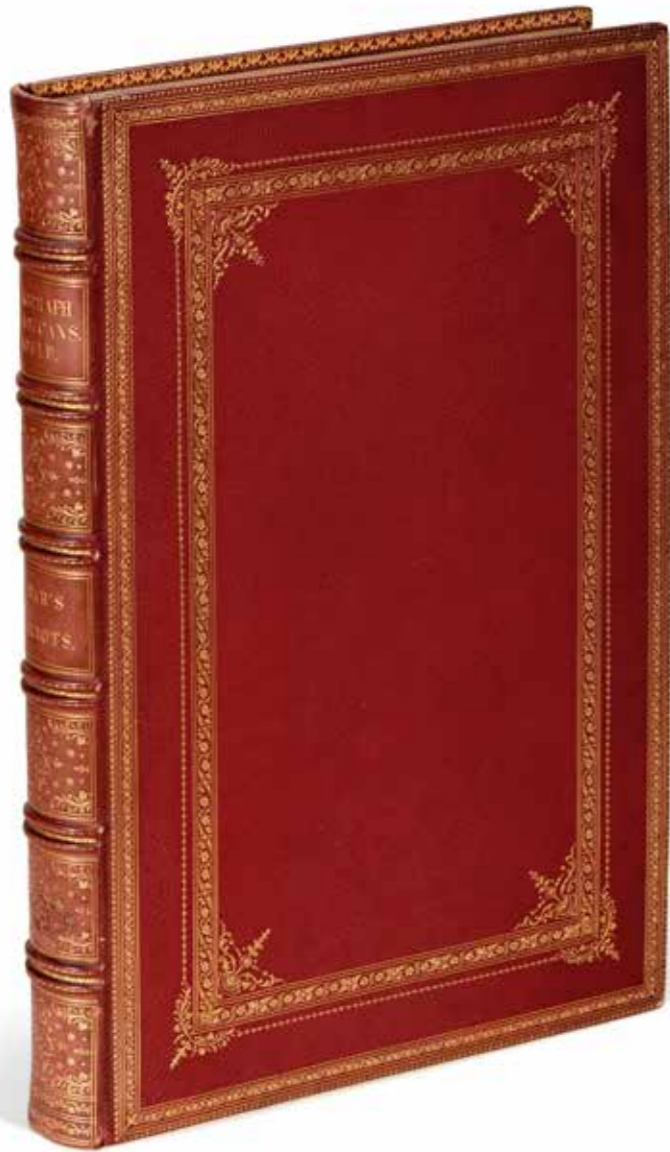
PROVENANCE

Bookplate of Earl of Carysfort

W £ 7,000-9,000



89



90

90

JOHN GOULD AND EDWARD LEAR

Gould's work on toucans and Lear's work on parrots, bound in one volume, comprising:

- i) A monograph of the Ramphastidae, or family of Toucans. *London: Taylor and Francis for the author, [1852-] 1854.* Second edition, title, dedication, list of plates, 51 hand-coloured lithographed plates by Gould and H.C. Richter, heightened with gum arabic, 1 plain anatomical plate by G. Schwarf, *light spotting*
- ii) Illustrations of the family of Psittacidae, or parrots, the greater part of them species hitherto unfigured. *London: published by E. Lear, [1830-] 1832.* Title, list of plates, 42 hand-

coloured lithographed plates by and after Lear, heightened with gum arabic, *lacking list of subscribers and dedication, light spotting*

Folio (550 x 369 mm.), nineteenth-century red morocco gilt by Stamper, spine with raised bands in seven compartments, gilt edges, marbled endpapers, *spine slightly sunned*

Two classics of colour-plate ornithology bound in one volume.

Gould regarded this second edition of the Toucans as essentially a new work. It contains 51 plates compared to the first's 33. As a result of discoveries made in the Andes and Cordilleras, he divided the group into six genera rather than the previous two.



90

Lear embarked on his remarkable series of drawings of parrots in 1830 at the age of 18. This was the first time that an illustrated ornithological work was entirely devoted to one family of birds, and was the first book of lithographed plates of birds published in England in folio format. Many of the sketches were made from parrots in the Zoological Gardens at Regent's Park (near to Lear's home), whilst others were done from parrots in private collections. Lear transferred the designs to lithographic stones which were then printed off by Hullmandel, coloured by hand, and sent to the 125 subscribers. The work was issued in 12 parts without text but then discontinued, probably because the venture proved to be unprofitable.

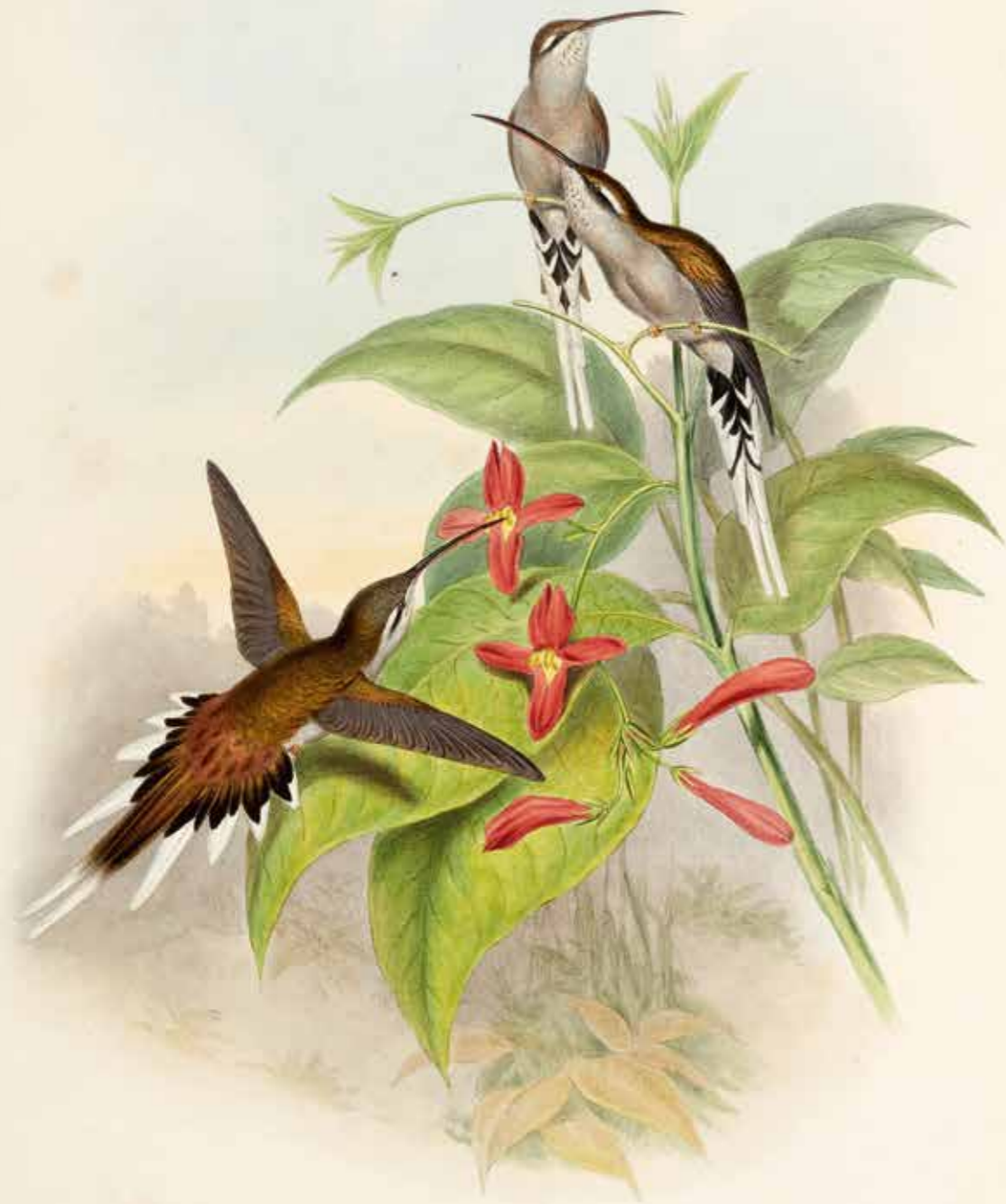
REFERENCES

Ramphastidae: Anker 170; *Fine Bird Books*, p. 77; McGill/Wood, p. 365; Nissen *IVB* 378. Psittacidae: Anker 283; *Fine Bird Books*, p. 87; McGill/Wood 429; Nissen *IVB* 536; Zimmer 380

PROVENANCE

Henry Hucks Gibbs, 1st Baron Aldenham (1819-1907), St Dunstan's Villa, Regent's Park, 1862, bookplate and ownership inscription

W £ 60,000-90,000



PHAETHONUS AUGUSTI.

Goold and F. B. G. 1861, p. 441

Illustrated by Gould, 1861

LOT 91

91

JOHN GOULD

A Monograph of the Trochilidae, or Family of Humming-Birds. London: Taylor and Francis for the Author, [1849-] 1861

5 volumes, large folio (563 x 371mm.), list of subscribers, list of plates in each volume, 360 hand-coloured lithographed plates, many highlighted with varnish and metallic paints, by Gould, H.C. Richter and William Hart, contemporary red half morocco gilt, some spotting, small ink stain to cover

"The *Trochilidae* of Gould is his masterpiece, and must ever remain a feast of beauty and a source of wonder" (*Fine Bird Books*, p.29).

Gould injected remarkable vivacity into his hummingbirds by using gold leaf over painted with transparent oil colours and varnish, evoking the iridescent effect of their plumage. The birds are shown in a boundless variety of positions, hovering near, swooping into and rested upon crops of exquisitely illustrated flowers.

Gould's own remarkable collection of 1500 mounted hummingbirds was exhibited in the Zoological Gardens, Regent's Park, during the Great Exhibition of 1851. It attracted 75,000 visitors, including Queen Victoria, who recorded in her diary: "It is impossible to imagine anything so lovely as these little Humming Birds, their variety, and the extraordinary brilliance of their colours".

The work was issued in twenty-five parts, followed much later (1880-1887) by a mostly posthumous five-part supplement by Richard Bowdler-Sharpe, not present here.

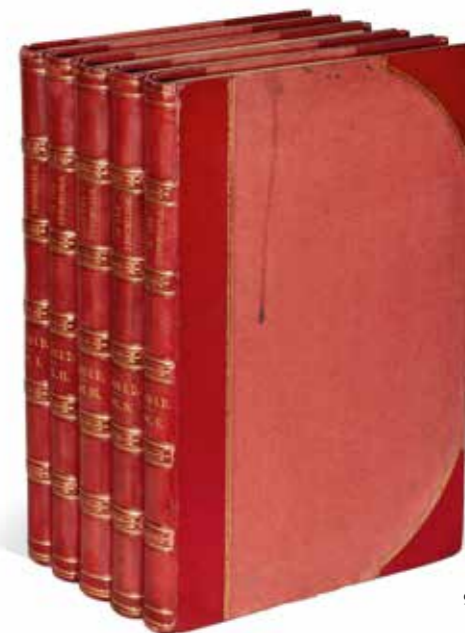
REFERENCES

Anker 177; *Fine Bird Books*, p. 78; Nissen IVB 380; Sauer 16; Zimmer, p. 258

W £ 60,000-80,000



91



91

Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

91



92

92

JOHN GOULD

The Mammals of Australia. London: Taylor and Francis for the author, [1845-] 1863

FIRST EDITION, 3 volumes, folio (547 x 366mm.), list of subscribers, 182 hand-coloured lithographed plates by Gould and H.C. Richter, contemporary green morocco gilt, gilt edges, some spotting and browning, extremities slightly bumped

"It was not until I arrived in the country [Australia], and found myself surrounded by objects as strange as if I had been transported to another planet, that I conceived the idea of devoting a portion of my attention to the mammalian class of its extraordinary fauna" (Gould, Preface). "This was one of the most important works ever attempted by Gould, and he has often told me that he considered that he deserved more praise for bringing out this work than for any other that he attempted, because he did it for the love of science only, knowing well that it could never be remunerative" (Sharpe, *Analytical Index to the Works*, p. xviii).

REFERENCES

Ferguson 10032; McGill/Wood, p. 365; Nissen ZBI 1661

W £ 40,000-60,000



92



PHASCOLARCTOS CINEREUS.

LOT 92

92

Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



93

93

JOHN GOULD

The birds of Great Britain. London: by the author, 1862-1873

FIRST EDITION, 5 volumes, folio (547 x 352mm.), dedication leaf, list of subscribers, lists of plates, 367 hand-coloured lithographed plates from drawings by Gould, Joseph Wolf, H.C. Richter and W. Hart, mostly lithographed by Richter and Hart, contemporary green morocco gilt

GOULD'S MOST SUBSCRIBED WORK.

"Such beautiful illustrations as those of the Birds of Great Britain scarcely existed before and are not likely to be surpassed" (R. Bowdler Sharpe).

This work held a special place in Gould's corpus; 468 subscribers are listed, and there were discussions of a second edition following its success. Gould playfully includes younger birds in their nests, and in the preface states, "Many of the public are quite unaware how the colouring of these large plates is accomplished; and not a few believe that they are produced by some mechanical process or by chromo-lithography. This, however, is not the case; every quill with its varied tints and every feather of each bird were coloured by hand; and when it is considered that nearly two hundred and eighty thousand illustrations in the present work have been so treated, it will most likely cause some astonishment to those who give the subject a thought".

REFERENCES

Fine Bird Books, p. 102; Nissen *IVB* 371; Sauer 23; Zimmer, p. 261

PROVENANCE

E. Cubitt, bookplate

W £ 30,000-35,000



93



94

94

JOHN GOULD

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

Second edition, folio (548 x 375mm.), title-page, dedication leaf, 47 hand-coloured lithographed plates by Gould, William Hart, and Henry Constantine Richter, contemporary green half morocco, gilt edges, marbled endpapers, some light spotting, dampstain affecting two leaves (illustrations unaffected), split in final gathering, extremities rubbed

Specimens of these exotic, brilliantly coloured birds were difficult to come by and little was known of them when Gould published the first edition in 1838. However, their appeal was enormous, not to mention popular, and so a second edition — listing new species and with additional information — was published. In his preface Gould notes that "although I entitle this work a second edition [...], it is in reality a new publication, all the plates having been redrawn, and many new species figured for the first time". Some of the new plates include greater background detail, comprising florid tropical plants or smaller birds.

REFERENCES

Anker 171; *Fine Bird Books*, p. 77; McGill/Wood 365; Nissen *IVB* 381; Sauer 21; Zimmer, p. 261

W £ 10,000-15,000



94



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JOHN GOULD

The birds of Asia. London: the Author, 1850-1883

FIRST EDITION, 7 volumes, folio (541 x 359mm.), list of subscribers, list of plates, 530 hand-coloured lithographed plates by Gould, H.C. Richter, Joseph Wolf and W. Hart, printed by Hullmandel & Walton, T. Walter or Walter & Cohn, contemporary green half morocco

THE FIRST AND ARGUABLY THE FINEST DEDICATED WORK ON THE BIRDS OF THE ASIAN CONTINENT AND ITS VICINITIES.

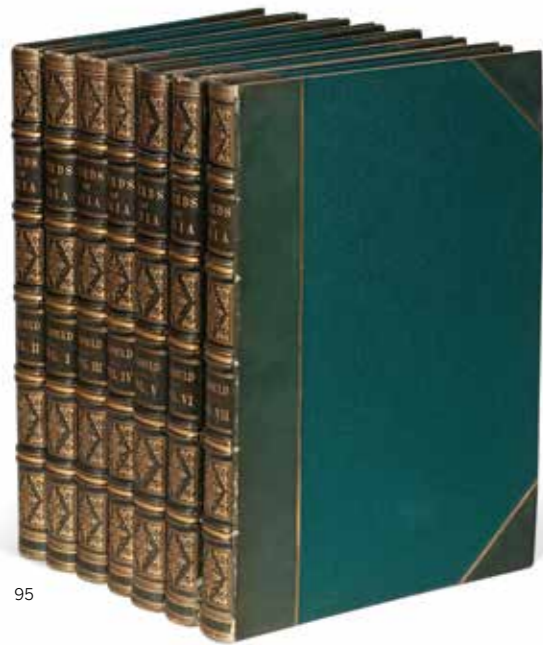
Gould was fascinated with the rich, vibrant colours of Asian birds as well as their exotic foliage and setting. His backgrounds are intensely detailed, and though the work was issued across such a long period, the quality of the plates remained of the highest standard. The ambitious and monumental publication was a notable success, with esteemed subscribers such as Queen Victoria, the Emperor of Austria and kings from Belgium, Hanover and Portugal.

Covering "Species from Palestine to the westward, and from the Moluccas to the east" (Sharpe), the work took 34 years to complete. The final three parts were published posthumously by Sharpe in 1881.

REFERENCES

Anker 178; *Fine Bird Books*, p. 78; Nissen IVB 368; Sauer 17; Zimmer, p. 258

W £ 70,000-90,000



95



DIOGYPUS CALVUS.

LOT 95

96

Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



ECLECTUS BIRDELLI, Meyer



96



96

96

JOHN GOULD AND RICHARD BOWDLER SHARPE

The birds of New Guinea and the adjacent Papuan islands, including many species recently discovered in Australia. London: Henry Sotheran & co, 1875-1888

5 volumes, folio (454 x 354mm.), 320 hand-coloured lithographed plates mostly after William Matthew Hart, contemporary green half morocco

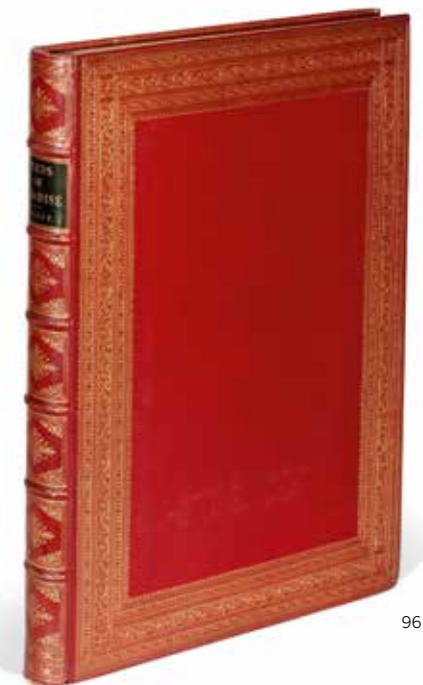
GOULD'S FINAL MAJOR PUBLICATION.

This work contains the most significant contribution of Sharpe, as he took over the project following Gould's death in 1881. The work contains exquisitely coloured depictions of birds of paradise and parrots, as well as species newly discovered in Australia, making the work a further supplement to his significant corpus of Australian ornithology. Gould completed the first 12 parts, and Sharpe completed the last 13. Hart, the American artist that had worked for Gould for over 30 years, was employed for this work and the plates exhibit his signature vibrant colour schemes.

REFERENCES

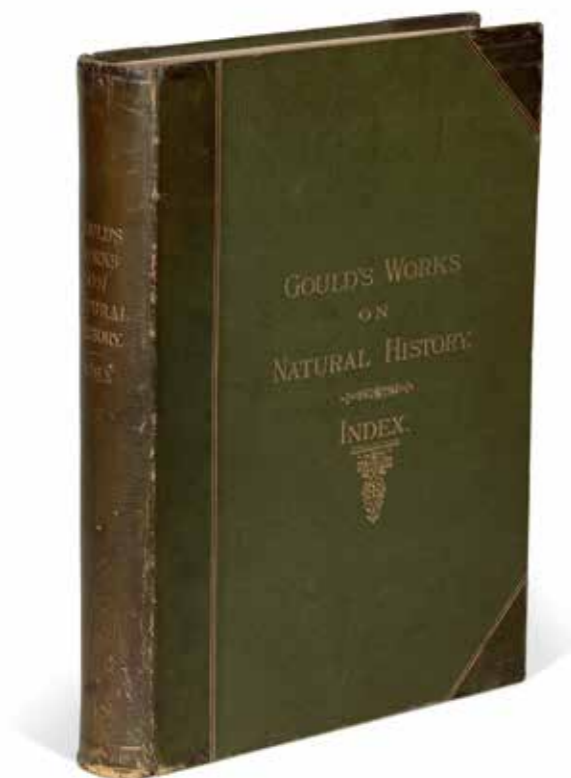
Anker 181; *Fine Bird Books*, p. 78; Nissen *IVB* 373; Sauer 27; Zimmer, pp. 262-263

W £ 30,000-50,000



96

LOT 96



97

97

JOHN GOULD AND RICHARD BOWDLER SHARPE

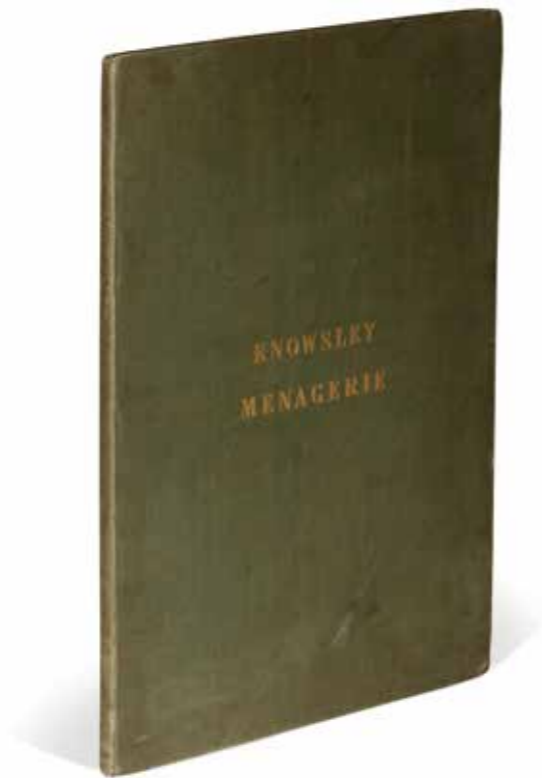
An analytical index to the works of the late John Gould, F.R.S., with a biographical memoir and portrait. *London: Henry Sotheran, 1893*

FIRST EDITION, folio (381 x 271mm.), numbered 6 of 100 copies, contemporary green half morocco

This important index to Gould remarkably records every bird or mammal described in his works, listed by both scientific and popular names. It includes a photographic portrait of Gould as well as an intimate and touching biography which relates the story of how Sharpe and Gould became acquainted while the former was "a boy careering about the neighbourhood of Cookham in search of birds". Sharpe went on to state "No one has excelled Mr. Gould in his appreciation of bird-life. He was in every way a born ornithologist and knew and loved the birds."

W £ 400-600

100



98

98

JOHN EDWARD GRAY--EDWARD LEAR

Gleanings from the Menagerie at Knowsley Hall. *Knowsley Hall: Printed for private distribution, 1846*

Folio (555 x 372mm.), presentation copy from Gray to J.H. Gurney, 17 lithographs by J.W. Moore (one by D.W. Mitchell) after drawings by Lear, coloured by Bayfield, heightened with gum arabic, nineteenth-century green cloth

One of only 100 copies printed, this publication is the result of Edward Lear's residency at Knowsley Hall, Merseyside, between 1831 and 1837. Lear was employed by the Edward Smith Stanley, thirteenth Earl of Derby, to draw the living specimens in the menagerie on the estate grounds. It contained 1,272 birds and 345 mammals and was the largest private zoo in England. Gray chose the present lithographs from Lear's original illustrations, which were importantly drawn from life. This work was followed by a further publication in 1850.

Edward Lear's time at Knowsley was said to be the happiest of his life, and there he struck up a close relationship with the family. Both the fourteenth and fifteenth Earls were patrons of his, and it was for the Earl's children and grandchildren that he first composed his famed nonsense poetry.

REFERENCES

Anker 189; *Fine Bird Books*, p. 79; Nissen ZBI 1691, IVB 392

PROVENANCE

John Henry Gurney, Jun. (1848-1921), Easton Lodge, Norfolk, bookplate; Gurney was a noted ornithologist

£ 10,000-15,000



98



98

101



99

GEORGE ROBERT GRAY

The genera of birds: comprising their generic characters, a notice of the habits of each genus, and an extensive list of species referred to their several genera. London: Longman, Brown, Green, and Longmans, 1849

FIRST EDITION, 3 volumes, folio (375 x 265mm.), 335 lithographed plates, comprising 185 hand-coloured plates of birds, 150 plain plates, 26 double-page, of anatomical details, by and after D.W. Mitchell, J. Wolf and H.C. Richter, half-title in volume 1 only (as usual), list of subscribers, contemporary half morocco, some leaves coming loose (*gutta percha perishing*)

"A VERY IMPORTANT AND BEAUTIFULLY ILLUSTRATED FUNDAMENTAL WORK" (WOOD). Gray's *Genera* was the first book Joseph Wolf worked on after moving to England from Antwerp in 1848. Although Wolf was initially hired to assist D.W. Mitchell, his plates easily outstripped those of the elder artist: the "detail plates included 345 heads alone, drawn by Wolf, and although his instructions were to produce merely scientific drawings, they are not purely draughtsman's work but have more artistic qualities" (Jackson, *Lithography*, p. 66). Gray's list of species numbered nearly eight thousand and was the most comprehensive published up to that time.

REFERENCES

Fine Bird Books, p. 79; McGill/Wood, p. 367; Nissen *IVB* 388; Zimmer, p. 268

PROVENANCE

Philip Crowley, Waddon House, Croydon, sale, J.C. Stevens, 15 April 1901, lot 204, £17 7s

W £ 6,000-8,000

100

GEORGE ROBERT GRAY

A fasciculus of the birds of China. London: 1871

4to (335 x 252mm.), 12 hand-coloured lithographed plates by or after William Swainson, original boards, rebaked, *light scattered spotting, dampstain to upper margin of final plate*

George Robert Gray came from a family of natural historians, and this publication contains plates originally intended for a work on Chinese birds by his brother, the zoologist John Edward Gray.

REFERENCES

Fine Bird Books, p. 79; Nissen *IVB* 389; Zimmer, p. 271

W £ 700-900



99



101

101

MOSES HARRIS

The Aurelian: or, natural history of British insects, namely, moths and butterflies. Together with the plants on which they feed. London: for the author, 1766 [1773]

First edition, second issue, folio (470 x 282mm.), large paper copy, engraved vignette on title-page, engraved coloured schematic plate in preliminaries, 44 hand-coloured engraved plates (the final plate dated 1773, all watermarked Villedary), final letterpress index leaf, contemporary speckled calf, single gilt fillet border, *lacking frontispiece portrait, occasional light offsetting from colouring, rebaked retaining original spine, spine repaired at head and foot*

A beautiful record of English butterflies and moths, incorporating all the stages of the life cycle for each, positioned on the plants on which they feed and breed. Moses Harris (1730-1787) was an accomplished artist as well as entomologist, and this work contains details of more than forty butterflies and moths, along with some beetles and dragonflies.

Plates 17 and 35 are in their first state with the original dedications (for the second state of these plates, see lot 102).

REFERENCES

ESTC T22753 (listing 3 copies); Lisney 230

PROVENANCE

Montagu George Knight (1844-1914, great nephew of Jane Austen), of Chawton, armorial bookplate (listed in the Godmersham Park library catalogue; the library was moved to Chawton before Godmersham was sold in 1874)

£ 5,000-7,000



102

102

MOSES HARRIS

L'Aurelian: ou histoire naturelle des chenilles, chrysalides, phalenes et papillons anglais; avec les plantes dont ils se nourrissent. London: J. Edwards, 1794

Folio (410 x 280mm.), parallel text in English and French in double column, title within hand-coloured engraved border, hand-coloured engraved schematic plate at end of preliminaries, e2 (containing list of terms) bound at end, 44 hand-coloured engraved plates (on Whatman paper watermarked 1794), contemporary red straight-grained morocco gilt by Staggeimer & Welcher, palmette border, gilt edges, without frontispiece, *occasional light foxing, slightly rubbed, lower joint cracked at head*

A reissue of Harris's famous *Aurelian* (see lot 101), with the 1794 title-page and plates (Lisney 234), and the letterpress text from the second edition first issue of 1778 (Lisney 231). This copy does not have the frontispiece which is usually found in the 1778 edition but not in the 1794 edition. The plates are on shorter paper than the earlier editions (a few deckle edges remain) and contain an additional plate mark towards the edge of the leaves; they are printed in brown ink rather than black. Plates 17 and 35 are in their second state with amended dedications.

REFERENCES

ESTC T163472 (& N21994); Lisney 234 (& 231)

PROVENANCE

[From Canon Gibson's library, manuscript note on flyleaf by]; Benjamin Morgan Cowie (1816-1900), dean of Exeter, armorial bookplate; price £12/-/- on flyleaf

W £ 3,000-4,000

102

103



103

103

WILLIAM CORNWALLIS HARRIS

Portraits of the game and wild animals of Southern Africa, delineated from life in their native haunts, during a hunting expedition from the Cape Colony as far as the Tropic of Capricorn, in 1836 and 1837, with sketches of the field sports. London: W. Pickering, 1840

FIRST EDITION, FIRST ISSUE, folio (537 x 360mm.), additional hand-coloured lithographed title, dedication, list of subscribers, 30 fine hand-coloured lithographed plates after Harris by Frank Howard, tail-piece vignettes by Howard, red half morocco gilt by J. Wright, spine gilt in compartments with motifs of African animals, without list of subscribers, occasional slight spotting

The first issue has lithographed vignettes representing herds, horns and skins; in the later issues, these were omitted. "One of the most important and valuable of the large folio works on South African fauna... In addition to the beautiful coloured engravings which render the work almost the most highly prized of the books relating to South African animals, every plate is accompanied by an exhaustive chapter on the characteristics of the animal represented" (Mendelssohn).

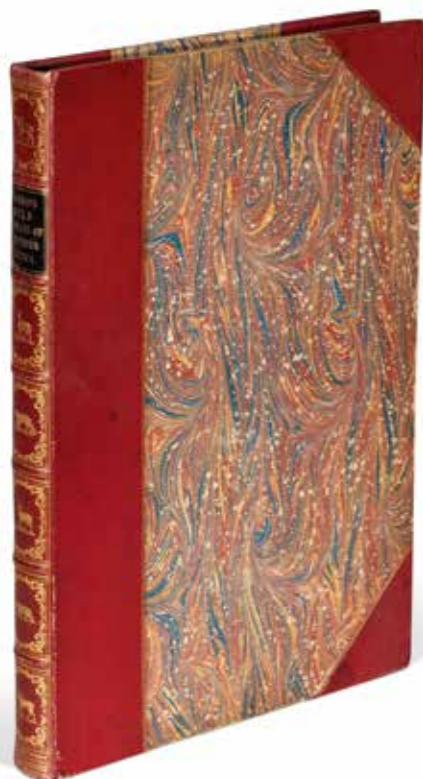
REFERENCES

Abbey, Travel 335; Mendelssohn 1:688; Schwerdt 1:231

PROVENANCE

G.R. Nicolaus, engraved bookplate

W £ 4,000-6,000



103



104

104

WILLIAM HAYES

Birds. [1773]

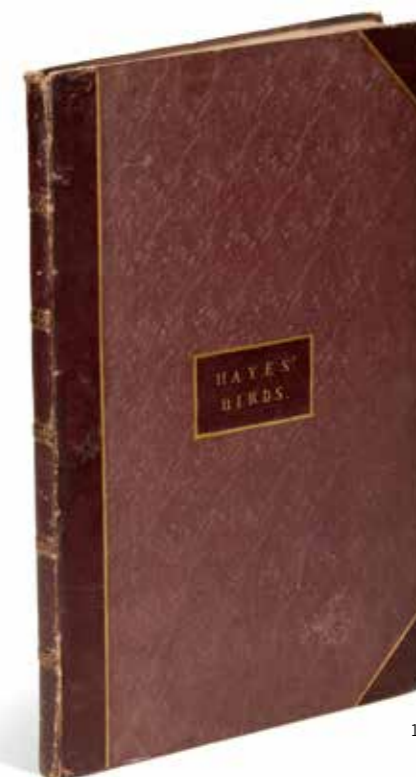
Folio (530 x 346mm.), 40 hand-coloured engraved and etched plates (of which 1 folding), contemporary purple half morocco, small hole at lower margin of plate 5 (not affecting illustration), repair to verso of plate 33, a few small closed tears at lower margins, light scattered spotting and browning, dampstaining to boards, extremities rubbed

This work contains 40 finely coloured plates, mostly hand signed by Hayes himself. His *Natural history of British birds* ([1770-]1775) contained 40 plates as well as a title-page and 24 pages of text; the copy contains only plates.

REFERENCES

Natural History of British Birds: Fine Bird Books, p. 80; McGill/Wood p. 381; Nissen IVB 421; Zimmer 293

W £ 7,000-10,000



104



105

105

WILLIAM HAYES

Sixty original watercolour drawings of birds. [1791-1792]

Large 4to (430 x 336mm.), 60 watercolour drawings with manuscript captions, nineteenth-century half morocco, sprinkled edges, marbled endpapers, repair to inner margin of one drawing, manuscript captions of some plates cropped, light dust-soiling at extremities, upper hinge cracked, extremities rubbed

This exceptional collection of sixty vibrantly coloured original ornithological illustrations was executed by the English bird artist, William Hayes (1729-1799). Hayes gained the patronage of George Henry Glasse and the Earl of Sandwich, who favoured his brightly coloured and exotic depictions of birdlife.

W £ 10,000-15,000



105



106

106

WILLIAM HAYES

Portraits of rare and curious birds, with their descriptions, from the menagerie of Osterley Park. London: W. Bulmer, 1794

4to (280 x 220mm.), dedication and advertisement leaves, 100 hand-coloured engraved plates, crushed green morocco gilt by Sangorski and Sutcliffe, spine gilt in compartments with bird motifs, gilt edges, without the frontispiece plate, as often

REFERENCES

Fine Bird Books, p. 80; Nissen *IVB* 422; Zimmer, p. 294

W £ 3,000-5,000



107

107

FRIEDRICH GOTTLÖB HAYNE

Termini botanici iconibus illustrati oder Botanische Kunstsprache durch Abbildungen erlaeutert... Erster Band. Berlin: Wilhelm Oehmigke der jünger, 1807

4to (286 x 228mm.), 2 hand-coloured additional engraved title-pages bound at front (dated 1799 and 1807), one letterpress title-page, 50 hand-coloured engraved plates, parallel text in Latin and German, pp. 89-90 in two states, numerous pencil annotations, green half morocco by Sangorski & Sutcliffe, spine gilt in compartments, gilt edges, occasional light spotting

Hayne's detailed botanical terminology was issued in fifteen parts (forming two volumes) from 1799 to 1817; this first volume contains the first 50 plates from the first 10 parts (a further 19 plates were issued for the following five parts).

REFERENCES

Nissen *BBI* 817

W £ 2,000-3,000



108

108

FRIEDRICH WILHELM HEMPRICH AND CHRISTIAN GOTTFRIED EHRENBERG

Symbolae physicae seu icones et descriptiones avium quae ex itinere per Africam borealem et Asiam occidentalem... decas prima. *Berlin: University Press, 1828 [-1833]*

Folio (495 x 340mm.), 10 hand-coloured lithographed plates of birds, original printed wrappers bound in, later green half morocco by Sangorski & Sutcliffe, uncut, occasional light spotting, wrappers repaired

Hemprich and Ehrenberg travelled in Egypt, Sinai and Lebanon in 1820-1825; Hemprich died out there but Ehrenberg returned to Berlin with their notes and published their findings under both their names. This is just the ornithological section; he also issued descriptions of mammals, insects, plants and Red Sea corals.

Each letterpress description ends with a date, the final one being February 1833. The plates were by the bird artist Wilhelm Müller.

REFERENCES

Nissen *IVB* 290; Zimmer, p. 204

W £ 2,000-3,000



109

109

[JOHN HILL]

Eden: or, a compleat body of gardening. Containing plain and familiar directions for raising the several useful products of a garden, fruits, roots, and herbage... *London: for T. Osborne. T. Trye, S. Crowder and H. Woodgate, 1757*

Folio (427 x 251mm.), hand-coloured engraved frontispiece, 60 hand-coloured engraved plates, crushed red morocco gilt by Sangorski & Sutcliffe, gilt edges, title-page and frontispiece slightly worn and repaired, frontispiece laid down

This comprehensive and practical work on plants and gardening is arranged chronologically, reflecting its original publication in weekly parts, costing sixpence each from 28 August 1756 until 16 November 1757. The whole work was then published in November 1757 with a title-page and frontispiece, mentioning a Mr Hale but not John Hill, who signs the preface; Hill was a controversial character and this may have been a way to avoid alienating potential readers.

REFERENCES

Cleveland Herbal 442; Nissen *BBI* 880

W £ 4,000-6,000



110

110

JOHN HILL

A decade of curious insects: some of them not describ'd before: shewn in their natural size; and as they appear enlarg'd before the lucernal microscope; in which the solar apparatus is artificially illuminated. *London: for the author, to be sold by B. White and others, 1773*

4to (303 x 227mm.), 10 hand-coloured engraved plates, original marbled wrappers, uncut (showing that the plates are on larger paper than the letterpress text), slight loss of pigment from plate 1, page edges slightly creased, wrappers slightly worn, tacketing becoming loose

This short work on English insects was first published the previous year; this issue has a cancel title-page and an index.

"Ladies who may chuse to paint these Insects themselves may have Sets of the Cuts on Royal Paper painted pale for that purpose" (letterpress text on verso of title-page); this has been interpreted to mean that the work was not very scientific in intent, and it has had a poor reputation academically.

REFERENCES

ESTC T32177; Nissen *ZBI* 1938

W £ 600-900

111

JOHANN CENTURIUS HOFFMANSEGG AND HEINRICH FRIEDRICH LINK

Flore portugaise ou description de toutes les plantes qui croissent naturellement en Portugal. *Berlin: Charles-Frédéric Amelang, 1809-1820 [-1840]*

2 volumes, folio (528 x 344 mm.), dedication, letterpress half-titles, 3 uncoloured "planches d'instruction", 111 stipple-engraved colour plates, hand-finished by F. W. Bollinger, A. Clar, F. W. Meyer, P. Haas, and others after Hoffmannsegg and G. W. Voelker, numbered 1-109 plus 90b and 108b, Volume 1 in 19th-century tree calf, gilt palmette roll-tooled border, gilt spine with two morocco labels, marbled endpapers, Volume 2 in 19th-century half speckled calf, gilt spine with two morocco labels, top edge gilt, marbled endpapers, scattered spotting, dampstaining affecting some leaves in Volume 2, extremities bumped

Dunthorne and other principal bibliographies note that Plates 20 and 22 are coloured lithographs, but here they appear to be stipple engravings (signed "grave par F. W. Bollinger"). The palmette border (Volume 1) is also used by Staggemeier and Welcher.

REFERENCES

Dunthorne 136; *Great Flower Books*, p. 59; Nissen *BBI* 901; Stafleu *TL2* 2911

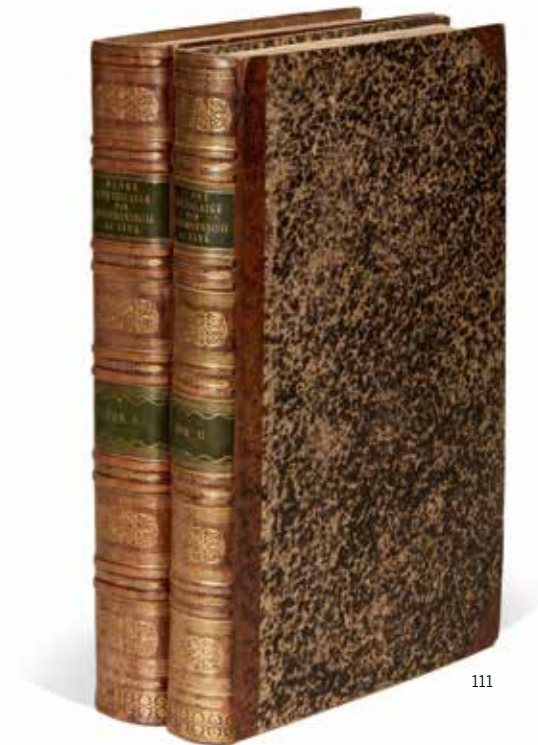
PROVENANCE

Probably Francis I of Austria (died 1835), F1 stamp; Habsburg Fideikommiss-Bibliothek, Vienna, "FID. C" stamp; [to National Library of Vienna in 1921]; National Library of Vienna sold duplicate stamp dated 15.1.1949; Christie's, London, 30 April 1997, unsold lot 36

W £ 15,000-20,000



111



111



112

ROBERT HOGG AND HENRY GRAVES BULL

The Herefordshire pomona, containing original figures and descriptions of the most esteemed kinds of apples and pears. *Hereford: Jakeman and Carver and London: Journal of Horticulture Office, 1876-1885*

FIRST EDITION, 2 volumes, 4to (375 x 290mm.), 4 plain and 77 chromolithographed plates by Severeys, Brussels most after Edith E. Bull (the author's daughter) and Alice B. Ellis various artists, illustrations in the text of fruit cross sections, contemporary half morocco, spines gilt, gilt edges, *without errata slip*

"One of the finest fruit books ever issued" (*Great Flower Books*).

REFERENCES

Great Flower Books, pp. 59-60; Nissen *BBI* 294; *An Oak Spring Pomona* 82

W £ 4,000-5,000

113

JOSEPH DALTON HOOKER

Illustrations of Himalayan plants chiefly selected from drawings made by the late J.F. Cathcart Esq.re of the Bengal Civil Service. The descriptions and analyses by J.D. Hooker... the plates executed by W.H. Fitch. *London: Lowell Reeve, 1855*

Folio (507 x 369mm.), half-title, hand-coloured lithographed title, 24 coloured lithographed plates, original printed boards reproducing the lithographed title, rebacked with black morocco, *boards rubbed and scraped*

Hooker was the renowned director of the Royal Botanical Gardens in Kew, as well as a seasoned traveller and plant hunter. He travelled to India and the Himalayas in 1848-1851, becoming the first European to collect plants in the Himalayas. Some of the plants he named after people he met in India; *Magnolia Campbellii* was named for Archibald Campbell of the East India Company, and both *Hodgsonia heteroclitia* and *Talauma Hodgsoni* for Brian Houghton Hodgson, a naturalist and linguist living in India. John Ferguson Cathcart, whose illustrations commissioned from local artists were the basis for Fitch's plates, was recognised by Michela Cathcarti. Hooker's account of his travels was published as *Himalayan Journals*, dedicated to his friend Charles Darwin.

REFERENCES

Great Flower Books, p. 60; Nissen *BBI* 910

W £ 6,000-8,000



113

114

WILLIAM HOOKER AND RICHARD ANTHONY SALISBURY

The paradisi Londinensis: containing plants cultivated in the vicinity of the metropolis. *London: D.N. Shury for William Hooker, 1806*

FIRST EDITION, 2 volumes bound in one, 4to (270 x 204mm.), 119 hand-coloured engraved plates after Hooker, crushed green three-quarter morocco by Sangorski and Sutcliffe, *last leaf of volume 1 and first of volume 2 spotted, some plates trimmed or cropped, mainly affecting plate numbers*

Dunthorne 138; *Great Flower Books*, p. 75; Nissen *BBI* 912; Stafleu *TL2* 10.120

RARELY FOUND WITH THE FULL COMPLEMENT OF PLATES. This rare work contains some excellent illustrations by William Hooker (no relation to Sir William, the botanist), who was, as the title states, a pupil of Franz Bauer. The plates mostly illustrate exotics which were fashionable in horticulture at the time.

The work is bibliographically complex – plates 118-122 were not issued, but their text leaves were and are found in some copies but not the present one. They were also absent from the Plesch/De Belder copy.

W £ 2,000-3,000



114

115

WILLIAM JACKSON HOOKER

A century of orchidaceous plants. *London: Reeve and others, 1849*

FIRST EDITION, 4to (315 x 240mm.), 100 hand-coloured lithographed plates, original brown cloth, rebacked retaining original spine

An attractive treatise on the culture and treatment orchids by the director of Kew Gardens, William Jackson Hooker.

REFERENCES

Nissen *BBI* 918

PROVENANCE

Ownership inscription to title

W £ 3,000-5,000



115



116

116

BERTHE HOOLA VAN NOOTEN
Fleurs fruits et feuillages choisis de l'île de Java. Brussels and Leipzig: C. Muquardt, [1880]

Third edition, folio (555 x 392 mm.), half-title, title, dedication to the Queen of the Netherlands and foreword in French, parallel text in French and English, 40 chromolithographed plates by P. Depannemaeker after Hoola van Nooten, dark green half morocco by Sangorski & Sutcliffe, spine with raised bands in six compartments, *scattered spotting and browning, minor paper adhesion to some plates*

REFERENCES

Great Flower Books, p. 60; Landwehr 80; Nissen *BBI* 93; *An Oak Spring Flora*, 87; Stafleu *TL2* 3025

W £ 3,000-4,000



117

117

MAJOR BOYD ROBERT HORSBRUGH

The game-birds & waterfowl of South Africa. London: Witherby & Co., 1912

FIRST EDITION, 4to (250 x 185mm.), 67 coloured plates, contemporary red half morocco, top edge gilt, others uncut, *minor isolated spotting*

REFERENCES

Anker 211; McGill/Wood, p. 390; Nissen *ZBI* 450

W £ 500-700



118

118

H. ELIOT HOWARD

The British warblers. A history with problems of their lives. London: R.H. Porter, 1907-1914

FIRST EDITION, 2 volumes, 4to (285 x 190mm.), 35 chromolithographed plates and 51 photogravure plates from drawings by H. Gronvold, 12 maps, temporary and part titles bound in at end, crushed green half-morocco gilt by C.J. Sawyer, top edge gilt

REFERENCES

Nissen *IVB* 454; McGill/Wood, p. 392; Zimmer, p. 308

W £ 1,500-2,000



119

119

INDIAN SCHOOL, ORNITHOLOGICAL DRAWINGS

An album of watercolour drawings of birds. India, early nineteenth-century

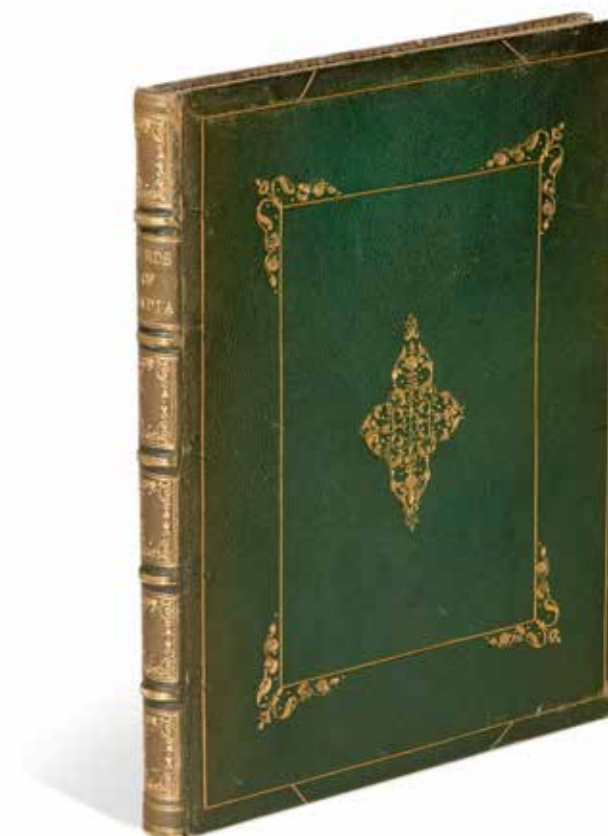
Small 4to (216 x 177mm.), 67 watercolour drawings of birds, heightened with varnish, some captioned with Latin, Hindi, Telugu and Tamil names, contemporary green morocco gilt, *worn at extremities*

A set of exquisitely rendered ornithological drawings by an unknown artist of an Indian school. The quality of the draughtsmanship and colouring is of the highest calibre; feathers and markings are minutely detailed. The inclusion of insects and fish in the beaks contributes to the remarkably natural feel of the illustrations, with Latin, Hindi, Telugu and Tamil captions.

W £ 3,000-5,000



119



119



120



120



121



121



120

120

INDIAN SCHOOL, ORNITHOLOGICAL DRAWINGS

An album of watercolour drawings of birds. *India, early nineteenth-century*

Folio (515 x 385mm.), 19 watercolour drawings, mounted, captioned in various languages including English and Urdu, contemporary half calf over marbled boards, *binding worn*

W £ 4,000-6,000

121

INDIAN SCHOOL, BOTANICAL DRAWINGS

Two albums of watercolour drawings of plants and flowers. *India, early nineteenth-century*

2 volumes, folio (590 x 430mm.), 44 watercolour drawings, mounted, captioned in various languages including English, Latin and, more rarely, Urdu, together with one other drawing probably of western origin, contemporary half calf over marbled boards, *bindings worn*

W £ 2,000-3,000



121



122

ITALIAN MILITARY COSTUME

"Maneggio d'Arma alla maniera Prussiana per uso del Battaglione de Soldati in luogo de Corsi". Rome: 1786

4to (296 x 229mm.), 73 watercolour drawings, with the title-page signed B.V.E. and Antonio Grilloni, contemporary brown calf

A military treatise showing the adoption of Prussian military garb by the Italian army, by B.V.E. and Antonio Grilloni dated 26th June 1786.

PROVENANCE

Sir Charles Abney Hastings, 2nd Bart (1792-1858)

W £ 2,500-4,000

123

WILLIAM JARDINE AND PRIDEAUX JOHN SELBY

Illustrations of ornithology. Edinburgh: W.H. Lizars, [1826-1835]

FIRST EDITION, 3 volumes, 4to (300 x 220mm.), 154 plates in 2 states (plain and coloured) Jardine, W.H. Lizars, and Selby after Jardine, Edward Lear, Robert Mitford, Selby, and James Stewart, contemporary half roan

This important ornithological work was produced by the long-time collaborators, Scottish naturalist William Jardine and the English ornithologist and botanist Prideaux John Selby. The work was issued in 10 parts published between 1826 and 1835. A note at the end of volume 3 states that the work was concluded due to "some of co-operators having expressed a desire to be freed from their connection with these Illustrations". However, a new series of nine parts did follow between 1837 and 1843, not present here.

REFERENCES

Anker 222; *Fine Bird Books*, p. 108; McGill/Wood p. 405; Nissen *IVB* 472; Zimmer, pp. 322-324

W £ 6,000-8,000



122

123

124

WILLIAM JARDINE AND PRIDEAUX JOHN SELBY

[Illustrations of ornithology. New series. Edinburgh: W.H. Lizars, 1836-1840]

4to (294 x 228mm.), comprising 41 hand-coloured lithographed plates (only) by Lizars, Lear, Jardine and others (numbered I-XLI) with accompanying text, contemporary maroon half morocco, occasional light spotting, binding slightly rubbed

An extract from Jardine and Selby, containing the first 41 coloured engravings of birds (dated 1836-1840) from the new series, including corrections to previous published descriptions of birds. The subjects include birds of prey and a bird of paradise.

REFERENCES

Anker 222; Zimmer, p. 322

PROVENANCE

Alfred Henderson, Ivywell House, Durdham Down (Bristol), booklabel; E.L.J., May 1890, inscription in pencil on the booklabel

W £ 1,000-1,500



124

125

JEAN-HENRI JAUME SAINT-HILAIRE

Plantes de la France, décrites et peintes d'après nature. Paris: P. Didot l'aîné for the author, 1808-1809

4 volumes, 8vo (254 x 158mm.), list of subscribers at start of vol.1, 400 colour engraved plates with stipple, contemporary speckled calf with gilt border, spines gilt in compartments with green morocco lettering-pieces, gilt edges, some deckle edges, foot of spine of vol.1 missing, upper cover of vol.3 detached

FIRST EDITION. An alphabetically arranged survey of the plants of France, by Jaume Saint-Hilaire (1772-1845), with detailed plates made from his own illustrations. The text accompanying each plate gives the Linnaean classification as well as Antoine-Laurent de Jussieu's new system of taxonomy, and the 12 plates in the preliminaries explain the botanical characteristics of plants.

Further volumes were issued between 1819 and 1822, to make a total of 10 volumes with 1,000 plates.

REFERENCES

Cleveland Herbal 730; Dunthorne 159; Nissen *BBI* 989; cf. *Great Flower Books* p. 61 (10 volume set)

PROVENANCE

Sir Edward Henry Scott, 5th Bart (1842-1883), Sundridge Park, Bromley, Kent, armorial bookplates

W £ 1,500-2,000



125

116

117



126

THOMAS ANDREW KNIGHT

Pomona Herefordensis: containing coloured engravings of the old cider and perry fruits of Herefordshire. *London: for the Agricultural Society of Herefordshire, 1811*

FIRST EDITION, 4to (305 x 235mm.), 30 hand-coloured stipple and aquatint plates, original boards, rebaked with red morocco

An attractive work by the president of the Royal Horticultural Society, T.E. Knight. He is known for his important research on fruit trees and their diseases. The plates were engraved by William Hooker, and drawn mainly by Elizabeth Matthews.

Knight notes in the preface, "The remaining three (plates), the Stead's Kernal, the Old Permain, and the Friar, were the work of a very young and inferior artist of my own family; but those were finished under my own eye, and were most perfectly correct; and whatever may have been defective in the drawings, has not been transferred by Mr Hooker to the plates."

REFERENCES

Dunthorne 168; Nissen *BBI* 1072

PROVENANCE

A letter from J.P. Wechby to Montague Walken regarding the pricing of the book is loosely inserted.

W £ 2,000-2,500

126



127

JACOB L'ADMIRAL

Naauwkeurige Waarneemingen van veele gestaltverwisselende gekorvene Diertjes. *Amsterdam: Changuion, [1740]*

FIRST EDITION, folio (430 x 255mm.), 25 hand-coloured engraved numbered plates, later marbled boards, *title repaired*

This charming work by the amateur entomologist, Jacob L'Admiral (1700-1770) contains plates drawn and engraved by L'Admiral himself of caterpillars, butterflies, larvae and flowers from his personal collection. The first edition is rare; a second followed in 1774.

REFERENCES

Nissen *ZBI* 2357

W £ 3,000-4,000

127



128

128

ALYMER BOURKE LAMBERT

A description of the genus *Pinus*... to which is added an appendix containing descriptions and figures of some other remarkable plants, and an account of the Lambertian Herbarium, by Mr. David Don. *London: Messrs. Weddell, 1828*

Second edition, 2 volumes, folio (671 x 512 mm.), engraved author portrait, 86 hand-coloured engraved plates, 2 plain engraved folding plates, 3 further plates loosely inserted in volume 2 (comprising duplicates of author portrait, '*Pinus Lambertiana*', and '*Araucaria Imbricata*'), contemporary

half-morocco over marbled boards, leaves uncut, *scattered spotting, transfer from illustrations onto facing leaves, both folding plates creased with closed tears at folds, extremities rubbed*

"From the bibliographical standpoint Lambert's *Pinus* is among the most exasperating of all botanical works since no two copies seem to be the same. The plates are excellent" (*Great Flower Books*, p. 64).

REFERENCES

Great Flower Books, p. 64; Nissen *BBI* 1125; Pritzel, 5010

W £ 10,000-15,000



129

JOHN LATHAM

A general history of birds. *Winchester: Jacob and Johnson for the author, 1821-1828*

11 volumes in 10 (index bound in volume 10), 4to (271 x 210mm.), 193 hand-coloured etched plates by and after Latham, dedication leaf, list of subscribers, near contemporary green morocco elaborately gilt with ornithological motifs, spine in six compartments with raised bands, morocco lettering-pieces, marbled endpapers, edges gilt, *light scattered spotting, missing corner of Volume II, pp. 139-140 (not affecting text), extremities lightly rubbed*

Revised and expanded second edition. Latham undertook this revision of his General Synopsis of Birds (1781-85) at the age of eighty. It incorporated the matter of his earlier published Supplement with his main work and added entirely new plates and text as well.

REFERENCES

Fine Bird Books, p. 87; McGill/Wood, p. 427; Nissen *IVB* 532; Zimmer, p. 376

PROVENANCE

Charles Douglas Halford (1793-1865), bookplate

W £ 5,000-8,000

129



130

MARY LAWRENCE

Sketches of flowers from nature. *London: To be had of M. Lawrence, 1801*

FIRST EDITION, folio (345 x 285mm.), letterpress title and text leaf, 11 etched and stipple-engraved plates in two states, plain and hand-coloured, with plate one in a further third state with variant colouring, contemporary red half morocco over boards, *covers worn, joints cracked*

REFERENCES

Nissen *BBJ* 1153

W £ 4,000-6,000

130

131

EDGAR LEOPOLD LAYARD

The Birds of South Africa... New edition. Thoroughly revised and augmented by R. Bowdler Sharpe. *London: Bernard Quaritch, 1875-1884*

6 parts in 1 volume, 8vo (251 x 157 mm.), 12 hand-coloured lithographed plates from drawings by J.G. Keulemans, original wrappers bound in, modern brown morocco-backed boards, spine with raised bands in six compartments, *scattered spotting, extremities slightly bumped*

REFERENCES

Anker 281; Nissen *IVB* 534

W £ 300-500

132

W. VINCENT LEGGE

A History of the Birds of Ceylon. *London: Taylor and Francis for the author, 1880*

First edition, 4to (325 x 252 mm.), colour-printed engraved map of Ceylon, dedication leaf, list of subscribers, 33 hand-coloured lithographed plates after J.G. Keulemans (heightened in gum Arabic), chromolithographed oological plate (Plate 34: "Eggs of 17 Peculiar Species"), 12 woodcut illustrations in the text, red half morocco gilt by Zaehnsdorf, spine gilt in six compartments, top edge gilt, others uncut, *slight loss to corner of leaf with engraved map of Ceylon (not affecting engraving), spotted staining to boards, extremities bumped*

REFERENCES

Anker 284; *Fine Bird Books*, p. 89; McGill/Wood, p. 439; Nissen *IVB* 539; Zimmer, pp. 282-283

W £ 3,000-4,000



131



132



133

JOHN WILLIAM LEWIN

A natural history of the birds of New South Wales. London: Henry G. Bohn, 1838

Folio (384 x 273 mm.), 26 hand-coloured etched plates, contemporary morocco-backed cloth, *light scattered spotting, browned at extremities, small tear at bottom of one leaf (not affecting text), upper joint splitting, extremities rubbed*

This exceptionally rare compendium of Australian ornithological plates was first published under a different name, Birds of New Holland, in 1808. Birds of New Holland was published in London, but this work was published in Australia, making it the first illustrated book engraved and printed there. This work was therefore at the forefront of Australian ornithological study, and paved the way for the celebrated later publications of John Gould.

REFERENCES

Fine Bird Books, p. 91; Ferguson 2535; Nissen IVB 561

PROVENANCE

Albert Julian Pell (1864-1916), Wilburton Manor, Cambridgeshire

W £ 7,000-10,000

133



134

WILLIAM LEWIN

The birds of Great Britain. London: J. Johnson, 1796-1801, 8 volumes in 4

Mixed edition, volume 1 dated 1800, volumes 2-8 second edition, 8 volumes in 4, 4to (307 x 232mm.), text in English and French, 278 hand-coloured etched plates of birds and 58 hand-coloured plates of eggs, later green half morocco, spines gilt, leaves uncut, marbled endpapers, *a few small marginal tears (not affecting images), volume 5 upper hinge splitting, spines faded to brown, extremities rubbed*

REFERENCES

Anker 306; *Fine Bird Books*, p. 91; McGill/Wood, p. 435; Nissen IVB 563; Zimmer, p. 395

PROVENANCE

John Edmund Davis (1861-1939) and Mary Davis, Chilham Castle, bookplate; Davis made his fortune in mining in South Africa, and bequeathed collections to the Musée de Luxembourg and the National Gallery of South Africa

W £ 3,000-4,000

134



135

135

135

WILLIAM LEWIN

The Birds of Great-Britain with their Eggs. London: printed for the author; and sold by Leigh and Sotheby, 1789-1794

7 volumes in 3, 4to (312 x 258 mm.), dedication leaf, 323 hand-coloured watercolour and gouache drawings of birds (271) and eggs (52), index at end of volume 7, nineteenth-century tree calf, spines gilt in six compartments, original morocco letter-pieces, gilt dentelles, marbled endpapers, edges gilt, *small tears to Plate 21, Volume 1 and Plate 169, Volume 5 (not affecting illustrations), rebacked, extremities slightly rubbed*

One of only sixty sets illustrated entirely with gouache drawings by Lewin, and as such unique among bird books. The vast energy required for the production of sixty sets each comprising 323 drawings (nearly twenty thousand individual pictures in all) establishes *The Birds of Great Britain* as a singular monument in English ornithology.

Lewin's birds are depicted in much livelier attitudes than the birds of earlier artists, as he drew chiefly from life rather than relying on specimens.

REFERENCES

Anker 306; *Fine Bird Books*, p. 91; McGill/Wood, p. 435; Nissen IVB 562; Zimmer, p. 395

W £ 10,000-15,000



135



136

136

LORD THOMAS LITTLETON POWYS LILFORD

Coloured figures of the birds of the British Islands. London: Taylor and Francis, 1891-1897

Second edition, 7 volumes, 8vo (252 x 175 mm.), list of subscribers, 421 chromo- and hand-coloured lithographed plates mainly after A. Thorburn and J.G. Keulemans, photographic frontispiece of Lilford, blue morocco by Riviere, top edges gilt, others uncut, gilt dentelles, dampstain affecting plates 28 and 29, Volume 2, browning at extremities, upper joints of Volumes 1 and 2 beginning to crack

REFERENCES

Anker 308; *Fine Bird Books*, p. 91; McGill/Wood 436; Mullens & Swann 354; Nissen IVB 563

W £ 1,500-2,500



137

137

THOMAS POWYS, LORD LILFORD

Notes on the birds of Northamptonshire and neighbourhood. London: R.H. Porter, 1895

FIRST EDITION, ONE OF 100 LARGE PAPER COPIES, 2 volumes, 4to (280 x 215mm.), half-title, frontispiece, dedication, plates (woodcuts and photogravures), photogravures after Lodge and Thorburn, folding map backed onto linen at end of volume 2, crushed red morocco gilt by Bickers & Son, top edge gilt

A FINE COPY.

REFERENCES

Nissen IVB 564; Zimmer, p. 400

W £ 500-700

138

[JOHN LINDLEY]

The pomological magazine; or, figures and descriptions of the most important varieties of fruit cultivated in Great Britain. London: James Ridgway, 1828-1830

FIRST EDITION, 3 volumes, 8vo (245 x 150mm.), 152 hand-coloured engraved plates, some folding, contemporary green morocco gilt by Wright, gilt edges

AN ATTRACTIVE COPY. Lindley was secretary to the Royal Horticultural Society, and their library still bears his name. His stated aim of this work was "to make the Public accurately acquainted with those varieties of Fruit which are of sufficient importance to deserve cultivation in Great Britain; and secondly, to reconcile the discordant nomenclature of nurserymen and other cultivators".

REFERENCES

Dunthorne 184; Nissen BBI 1203

PROVENANCE

Christopher Turnor (1809-1886), Stoke Rochford Library, armorial bookplate

W £ 3,000-4,000



138

139

CARL LINNAEUS

Hortus Cliffortianus plantas exhibens quas in hortis tam vivis quam siccis, Hartecampi in Hollandia. Amsterdam: [no publisher], 1737

FIRST EDITION, folio (412 x 245mm.), half-title, engraved allegorical additional title, with facing leaf of letterpress explanation, title printed in red and black with engraved vignette, 36 engraved plates, 20 after G.D. Ehret, most with letterpress captions, contemporary mottled calf, spine gilt in compartments, minor wear to spine ends

"THE MOST ELABORATE ILLUSTRATED WORK BY LINNAEUS" (*Cleveland Herbal*). An important botanical work, being the catalogue of the magnificent garden at Hartekamp of the Anglo-Dutch banker George Clifford. Ehret's masterful and accurate drawings brought a new standard of excellence to botanical illustration, while Linnaeus's definitions of each species established the groundwork for his system of binomials.

REFERENCES

Cleveland Herbal 387; Dunthorne 186; Hunt 504; Nissen BBI 1215; Soulsby 328; Stafleu TL2 4719

PROVENANCE

The Hon. Thomas Clifford, Tixall, Staffordshire; by descent to Thomas Aston Clifford Constable, Bart; by descent to Sir Frederick Augustus Talbot Constable, 3rd Bart, Constable Burton, Yorkshire, sale in these rooms, 6 November 1899

W £ 2,000-3,000



139



140

140

DAVID LOW

The breeds of domestic animals of the British Isles.
London: Longman, Orme, Brown, Green and Longmans, 1842

FIRST EDITION, 2 volumes bound in one, folio (420 x 320mm.), half-titles, 56 hand-coloured lithographed plates, coloured plates, nineteenth-century red half morocco by Wright, spine densely gilt with foliate and floral motifs

A FINE COPY.

REFERENCES

Nissen *ZBI* 2564

PROVENANCE

Joseph Neeld (1789-1856), Grittleton House, Wiltshire, engraved armorial bookplate; works from Neeld's notable art collection can be found in the National Portrait Gallery and the V&A

W £ 2,000-4,000



141

141

EDWARD JOSEPH LOWE

Ferns, British and exotic. *London: Groombridge and Sons, 1856-1860*

FIRST EDITION, 8 volumes, 8vo (240 x 145mm.), 479 chromolithographed plates, contemporary green morocco elaborately gilt with fern motifs, *binding slightly rubbed, spines darkened*

REFERENCES

Nissen *BB1* 1243

W £ 500-700



142

142

JAMES MADDOCK AND SAMUEL CURTIS

The florist's directory, a treatise on the culture of flowers... a new edition, improved. *London: John Harding, 1822*

8vo (228 x 137mm.), 10 engraved plates (8 of flowers, hand-coloured, 2 of garden equipment printed in bistre), twentieth century green crushed half morocco gilt, *occasional minor spotting*

"Maddock was a Quaker florist of Walworth, near London... He and his son had one of the most noted florist's firms of their day. This is the third edition of this work, which was originally published in 1792. It was regarded as the best work on florist's flowers of its time" (*Cleveland Herbal*).

REFERENCES

Cleveland Herbal 859; Henrey 3:1004

W £ 600-800



143

143

CHARLES H.T. AND GEORGE F.L. MARSHALL

A monograph of the capitonidae, or scansorial barbets. *London: published by the author, 1871*

FIRST EDITION, 4to (305 x 234mm.), dedication leaf, list of subscribers, list of plates, 73 hand-coloured lithographed plates by and after J.G. Keulemans, 2 further smaller plates inserted from Swainson's *Zoological illustrations* (numbered 3A and 9A), brown morocco gilt by Mansell, gilt edges, *upper joint slightly rubbed*

One of the rarer quarto monographs, the work is devoted to the barbets, noted for bristles at the bases of their bills, as well as their bright colouring, and found in Central Asia and northern South America, sub-Saharan Africa, and South-East Asia.

REFERENCES

Anker 324; *Fine Bird Books*, p. 92; McGill/Wood, p. 451; Nissen *IVB* 591; Zimmer, p. 416

PROVENANCE

Walter John Francis Erskine, 12th Earl of Mar and 14th Earl of Kellie (1865-1955), engraved armorial bookplate dated 1913

W £ 4,000-5,000



144

THOMAS MARTYN

The English entomologist, exhibiting all the coleopterous insects found in England... Accurately drawn and painted after nature, arranged and named according to the Linnean system. *London: published by the author at his Academy for Illustrating and Printing, 1792*

FIRST EDITION, 4to (340 x 274 mm.), engraved title, 2 engraved numismatic plates, 42 stipple-engraved plates, ALL FINELY COLOURED BY HAND TO RESEMBLE ORIGINAL WATERCOLOURS, contemporary tree calf gilt, spine gilt with entomological motifs, gilt edges, *rebacked retaining original spine*

REFERENCES

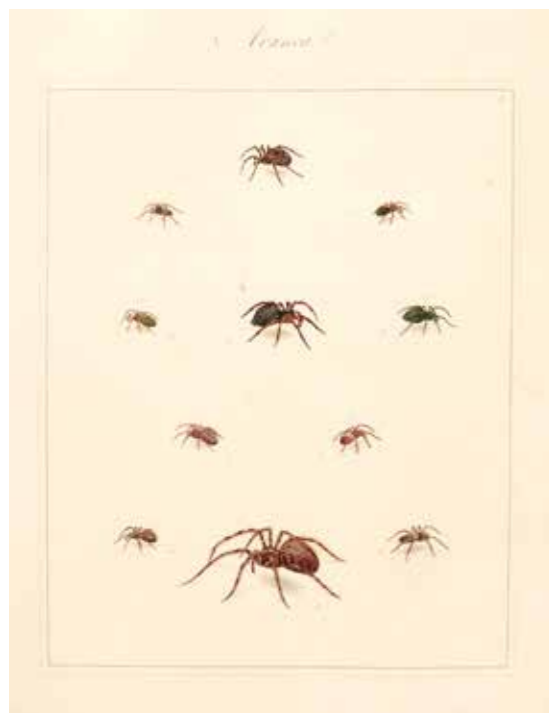
Nissen *ZBI* 2725

PROVENANCE

Joseph Neeld (1789-1856), Grittleton House, Wiltshire, engraved armorial bookplate

W £ 2,000-3,000

144



145

THOMAS MARTYN

Aranei, or a natural history of spiders. London: published by the author at his Academy for Illustrating and Printing, 1793

FIRST EDITION, 2 parts in one volume, 4to (355 x 285mm.), 2 engraved titles, 28 stipple engraved plates, hand-coloured by Martyn to resemble original watercolours, contemporary half morocco over marbled boards, edges uncut, *occasional spotting, binding slightly worn at extremities, upper joint cracking*

HAND-COLOURED BY THE AUTHOR. A pencil note on the flyleaf in Martyn's hand reads "Select Copy col'd by the Author". A similar note is found at the foot of the first plate. As with most of Martyn's work, copies vary in their make-up. Some copies of this work are recorded as having 2 numismatic plates and a frontispiece.

REFERENCES

Nissen *ZBI* 2724

W £ 2,000-3,000

145



146



146

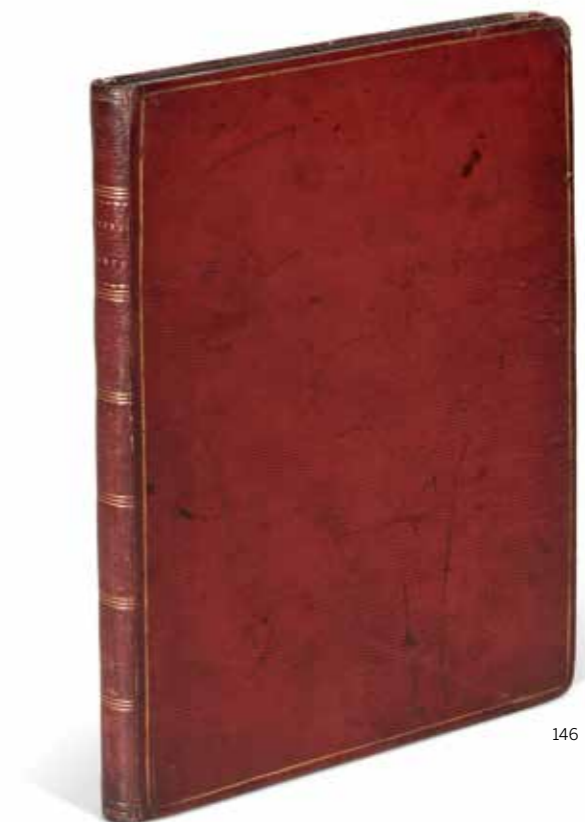
146

THOMAS MARTYN

Figures of plants. London, 1795

Manuscript and watercolour on paper, 4to (345 x 275mm.), manuscript title-page, 42 fine original watercolour drawings within gold borders, contemporary straight-grained red morocco gilt

W £ 7,000-9,000



146



147



148

147

THOMAS MARTYN

Figures of plants. *London, 1796*

Manuscript and watercolour on paper, 2 volumes, 4to (345 x 270mm.), 60 original watercolour drawings of plants, accompanying manuscript descriptions for many of the drawings, finely bound in straight grained red morocco gilt by Hering with his ticket, covers with gilt fillet and greek borders gilt, flat spine gilt in compartments with drawer-handle motifs

FINE BOTANICAL DRAWINGS. The leaves have a broken sequence of early pencil numbers running to 67. It is possible therefore that some drawings have been removed; equally, Martyn's volumes are notable for being erratic in their make-up. Most of the drawings in volume 1 have a leaf of manuscript description; most of those in volume 2 do not.

W £ 7,000-9,000

148

CHARLES MCINTOSH

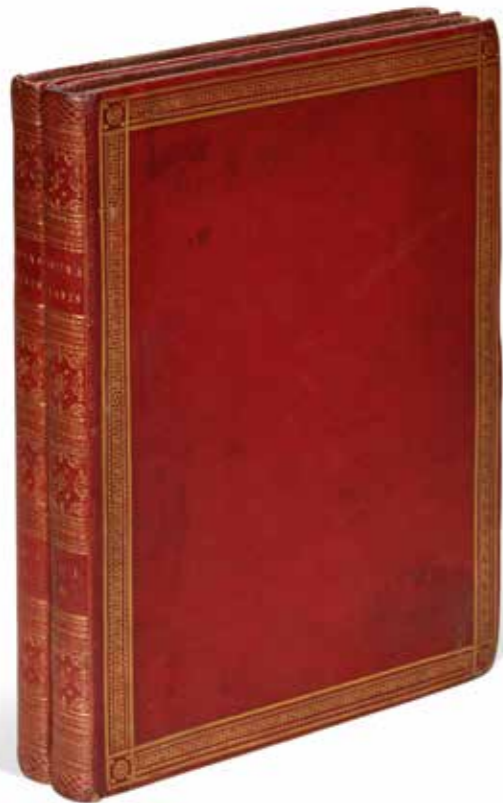
Flora and Pomona; or, the British fruit and flower garden; containing descriptions of the most valuable and interesting flowers and fruits cultivated in the gardens of Great Britain. *London: T. Kelly, 1829-1831*

FIRST EDITION, 4to (265 x 205mm.), 71 hand-coloured engraved plates, contemporary morocco-backed watered silk boards, occasional spotting

REFERENCES

Nissen *BBI* 1236

W £ 1,000-1,500



147

149

MARGARET MEEN

[Exotic plates from the Royal Gardens at Kew]. *London, 1790-1793*

FIRST EDITION, large folio (580 x 465mm.), engraved dedication, 8 fine hand-coloured etched and aquatint plates, near contemporary half sheep, some spotting, one plate creased

One of the great rarities of illustrated botanical literature. Meen was a teacher of painting, especially flowers and insects, who showed her work at the Royal Academy.

According to Henrey, two parts of the work were issued comprising a total of eight plates and a dedication (to Queen Charlotte, one of her pupils). There were also issued two part titles, not present here, which explained that the work could be "had at Mrs. Darling's, Great Newport Street". A general title was never issued. Plates 1-4 have printed captions and signatures; plates 5-8 have manuscript captions and no signatures.

Henrey also notes: "According to Nissen... [the work]... appeared from 1790-3 in three numbers with nineteen copper plates. The present compiler has not been able to trace a copy corresponding to that mentioned by Dr. Nissen". It would appear, therefore, that the present copy contains the full complement of plates.

REFERENCES

Henrey 1089; Nissen *BBI* 1332

PROVENANCE

Earl of Dartmouth, bookplate

W £ 7,000-9,000

150

NICOLAAS MEERBURG

Plantae rariores vivis coloribus. *Leiden, 1789*

Folio (445 x 281 mm.), 55 hand-coloured engraved plates showing plants and butterflies, contemporary half-backed boards, leaves uncut, extremities rubbed, tear at foot of spine

REFERENCES

Dunthorne 203; *Great Flower Books*, p. 67; Nissen *BBI* 1333; Stafleu *TL2* 5785

PROVENANCE

Bookplate of Angela Kerr

W £ 6,000-8,000



149

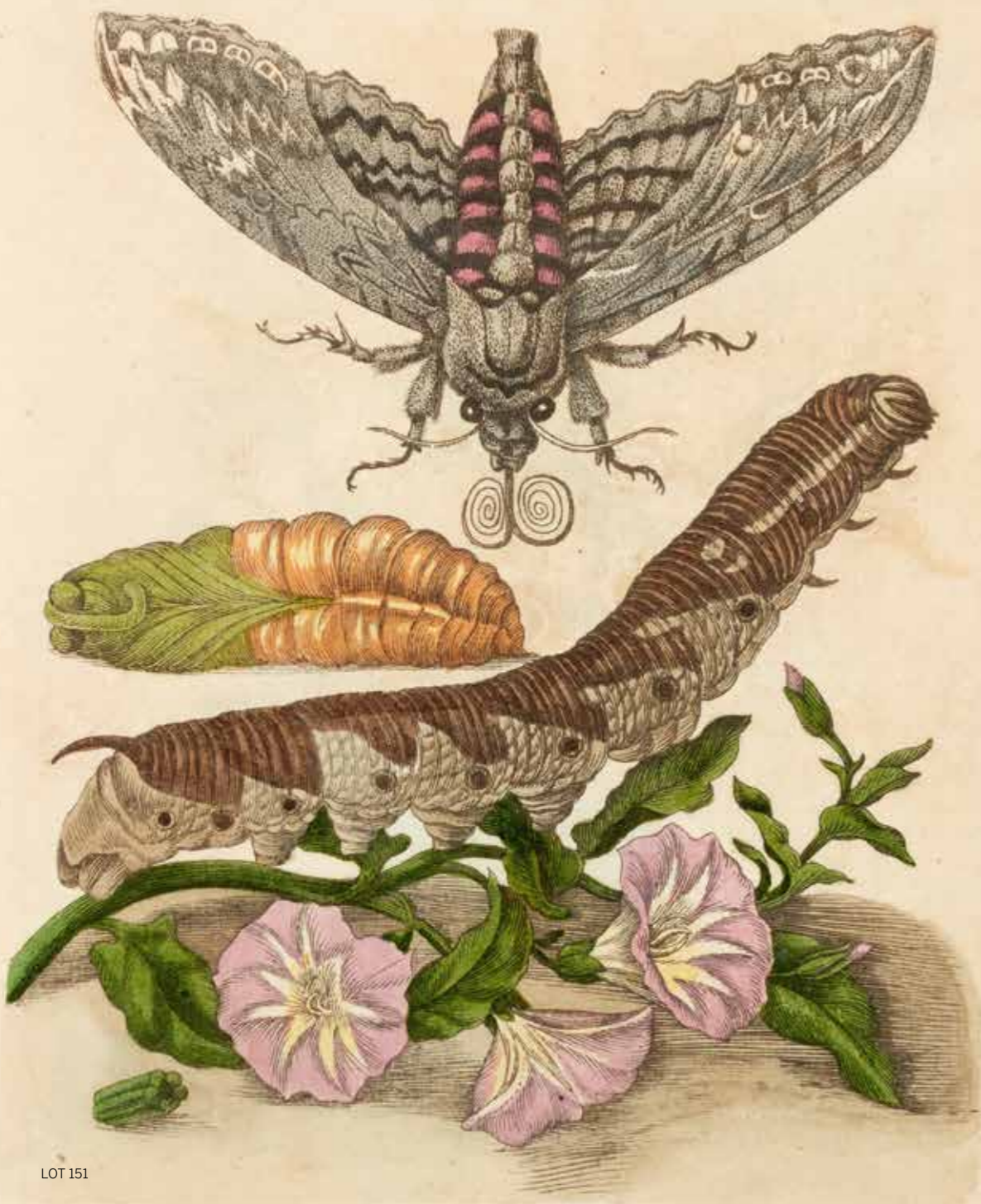


150

130

Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

131



LOT 151

Le Sphinx à cornes de boeuf de Liferon.

151

MARIA SIBYLLA MERIAN

Der Rupsen Begin, voedzel en Wonderbaare Verandering. Amsterdam: Gerard Valk (parts 1 and 2) [and Johann Oosterwijk (part 3)] for the author, [1712-1717]

3 volumes in 1, 4to (235 x 173 mm.), 3 hand-coloured engraved frontispieces with foliate or floral wreaths, 150 hand-coloured engraved plates, contemporary panelled calf gilt, spine gilt in six compartments, red morocco lettering-piece, marbled edges, closed tear to volume 1, pp. 1-2 (not affecting text), marginal inkstaining to a few leaves in volume 1 (not affecting text or illustrations), marginal discolouration to frontispiece plates, Volumes 2 and 3 (not affecting illustrations), scattered spotting and browning

"In modern terms, Maria Sibylla Merian may be best characterized as an amalgam of natural history illustrator, naturalist, and, to a certain extent, entrepreneur" (Huxley, *The Great Naturalists*, p. 105). Merian was the daughter of the well-known Swiss engraver and publisher Matthäus Merian. On her father's early death, her Dutch mother married the flower painter Jacob Marrell. It was one of his pupils, Johann Graff of Nuremberg, who first taught Maria to paint, and later they married. Maria was primarily interested in entomology, and her first book, on the insects of Europe, with fine coloured plates of insects and flowers, was published in 1679. Some years later she was shown a collection of tropical insects which had been brought back from Surinam. This inspired her, and together with her daughter Dorothea, she embarked on a remarkably enterprising journey to South America, arriving in September 1699. They stayed for nearly two years studying and recording the plants and insects.

REFERENCES

Huxley, *The Great Naturalists*, pp. 105-108; Nissen *BBI* 1342; STCN 182154297

W £ 20,000-30,000



151



151



152

152

MARIA SIBYLLA MERIAN

Dissertatio de generatione et metamorphosis insectorum Surinamensium. Amsterdam: Joannes Oosterwyk, 1719

Folio (507 x 355mm.), hand-coloured engraved frontispiece, title-page with coloured engraved vignette, 72 hand-coloured engraved plates by after Merian, nineteenth-century English manuscript explanations pasted onto verso of each plate, later manuscript index of Latin plant names for each plate loosely inserted, later straight-grained red morocco gilt, spine gilt in compartments, gilt edges, occasional light spotting, tear to manuscript "explanation of the fourth plate", extremities slightly bumped

Maria Sibylla Merian's magnificent work on the plants and insects of Surinam, which she visited in 1699-1701, was first published in 1705; this posthumous 1719 edition included an additional twelve plates, mostly of insects and other animals, including a spectacled caiman. Merian brought back numerous specimens with her and the plate explanations describe each specimen, including the dates at which the insects transformed and even the effect on her skin from some of them: "This caterpillar was so venomous that when I first touch'd it, it wounded my fingers so, that they immediately grew red & swelled up with great pain even to my elbow" (plate

63, English translation), noting that this was caused by the hairs on the caterpillar.

Merian's contribution to natural history went beyond botanical illustration as she also demonstrated pictorially the process of metamorphosis in insects; many appear in these plates alongside the plants she found them on in the wild.

This copy contains manuscript translations into English of the title-page, Merian's preface to the reader, index of plates (all bound at the end of the printed text) and the explanations for each of the plates, which are pasted opposite the relevant plate.

REFERENCES

Dunthorne 205; Hunt 467; Nissen *BBI* 1341; *Oak Spring Flora* 101; Pritzel 6105

PROVENANCE

Rev. William Smyth of Elkington, Lincolnshire (1791-1873, his father owned a substantial library which he inherited); thence to Sir Stephen Cave (1820-1880) in January 1873; given to W[illiam] H[enry] Smyth (of Elkington Hall) by the widow of Sir Stephen Cave in 1886, ink manuscript notes on verso of flyleaf

W £ 50,000-70,000



134

Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

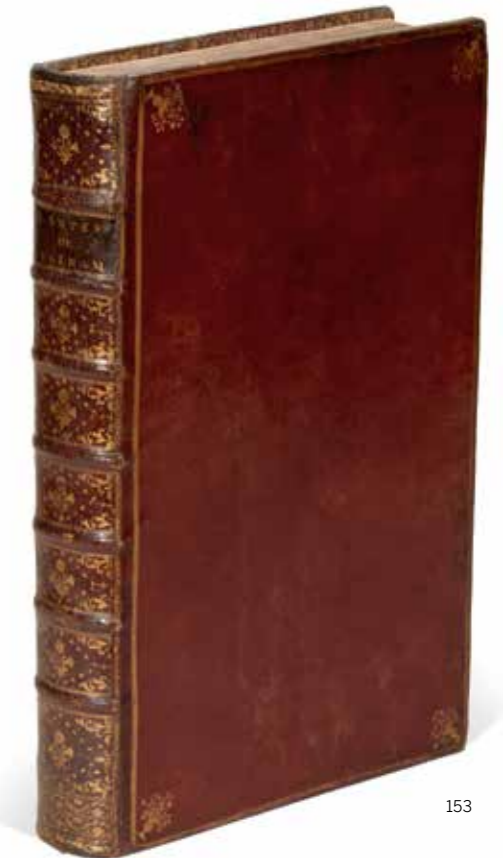
LOT 152



LOT 153



153



153

153

MARIA SIBYLLA MERIAN AND DANIEL RABEL

Histoire générale des insectes de Surinam et de toute l'Europe, contenant leurs descriptions, leurs figures, leurs différents metamorphoses... Troisième édition, revue, corrigée, & considérablement augmenté par M. Buc'hoz. Paris: L. C. Desnos, 1771

3 volumes in 1, folio (506 x 332mm.), 325 HAND-COLOURED ENGRAVED PLATES on 188 sheets (the 256 plates in the first and second volumes after Merian by J. Mulder, P. Sluyter, and D. Stopendaal; the 69 plates in the third volume after Rabel), CONTEMPORARY RED MOROCCO GILT, plausibly by Derome, spine gilt in compartments, edges gilt, *first plate shaved at fore-edge, tissue repair to volume 2, plate 16, tear to lower margin, volume 2, pp.57-58 (not affecting text), minor tears to gutter in volume 3*

This rare combined edition gathers Merian's two major works, together with Rabel's depiction of the most spectacular

flowering plants of the seventeenth century. The plates to Merian's works (including the additional plates for *Insectes de Surinam* by her daughter) appear to have been purchased at auction by Desnos, to which he added the suite of plates by Rabel, which is effectively a fourth, revised edition of his classic *Theatrum florae*. This last part includes all 69 plates that were present in the first three editions of Rabel's work.

REFERENCES

Dunthorne 205; cf. Nissen *BBI* 1341 (volume 1 only) and 1342 (volume 2)

PROVENANCE

Duc de La Vallière, sale, Paris, Guillaume de Bure, 1783, lot 1656, 450 francs (according to contemporary manuscript note on flyleaf); William Bree (1822-1917), Rector of Allesley, armorial bookplate; [from the library of W.W. Saunders?, pencil note on flyleaf]

W £ 50,000-70,000



154

154

JOHN GUILLE MILLAIS

The natural history of the British surface-feeding ducks. *London: Longmans, Green, and Co., 1902*

FIRST EDITION, NUMBER 81 OF 600 COPIES ON LARGE PAPER, 4to (336 x 305mm.), additional pictorial title, 6 photogravure plates, 41 colour plates, 25 illustrations on 18 plates, contemporary half calf, *upper joint slightly worn*

REFERENCES

Nissen *IVB* 635

W £ 300-500

155

JOHN GUILLE MILLAIS

The natural history of British game birds. *London: Longmans, Green, and Co., 1909*

FIRST EDITION, NUMBER 220 OF 550 COPIES, folio (400 x 300mm.), 18 chromolithographed plates, 17 photogravures, 2 illustrations, contemporary half morocco by Best and Co.

REFERENCES

Nissen *IVB* 636

PROVENANCE

John Talbot Clifton (1868-1924) of Lytham Hall, Lancashire and Kildalton Castle, Islay, armorial bookplate; Clifton was prodigious explorer and hunter, who once dined on mammoth thawed from Arctic permafrost

W £ 500-700



155



156

156

JOHN GUILLE MILLAIS

British diving ducks. *London: Longmans, Green, 1913*

FIRST EDITION, NUMBER 161 OF 450 COPIES, 2 volumes, folio (402 x 300mm.), 74 plates (39 coloured) after Archibald Thorburn, H. Gronvold, Millais and O. Murray Dixon, publisher's red cloth, *spines sunned*

REFERENCES

Nissen *IVB* 627

W £ 500-700



157

157

JOHN GUILLE MILLAIS

Rhododendrons and the various hybrids. Second series. *London: Longmans, Green, & Co., 1924*

FIRST EDITION, NUMBER 492 OF 550 COPIES, folio (402 x 295mm), 17 coloured plates, 14 collotype and 22 half-tone, original cloth

W £ 300-400



158

158

JOHN FREDERICK MILLER

Cimelia Physica. Figures of the rare and curious quadrupeds, birds, &c.... London: T. Bensley, 1796

FIRST EDITION, folio (524 x 358 mm.), 60 hand-coloured engraved plates, contemporary green half morocco over marbled boards, edges gilt, upper hinge cracked, transfer from some plates onto facing leaves, scattered spotting, creases to Plate LX and endpapers, extremities rubbed

The plates first appeared in 1776-1792 under the title *Various subjects of natural history*, but this is virtually unknown. The text by Shaw is unique to this 1796 issue. John Frederick Miller, the son of the noted botanical artist John Miller, was employed by Sir Joseph Banks and thus had access to the numerous zoological specimens which Banks constantly received. He painted and etched these subjects, and probably coloured the plates himself as well. The *Cimelia* is primarily known as an ornithological work, but it also contains a number of important plant portraits, most of which are the first illustrations of the species depicted.

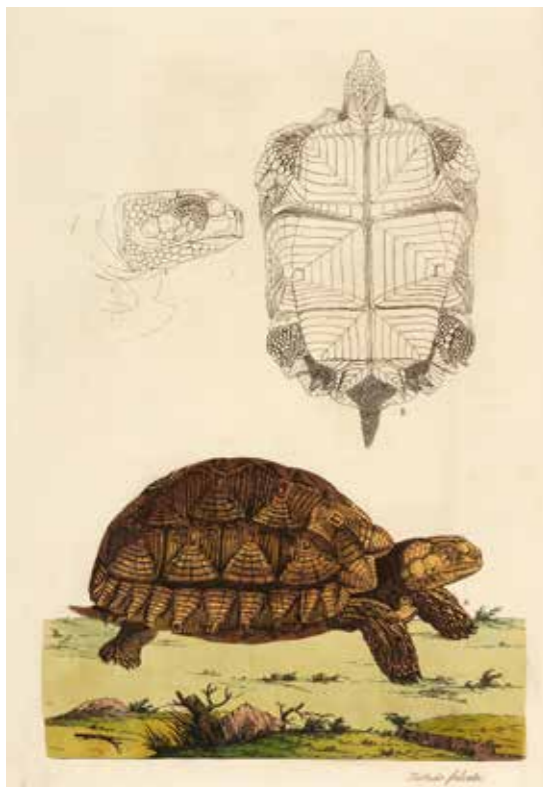
REFERENCES

Fine Bird Books, p. 94; McGill/Wood, p. 465; Nissen *IVB* 638; Staffleu *TL2* 6033; Zimmer, p. 585

PROVENANCE

Bookplate of Robert Brooke; bookplate of Albert Julian Pell, Wilburton Manor

W £ 8,000-12,000



158

159

ST. GEORGE JACKSON MIVART

A Monograph of the lories, or brush-tongued Parrots. London: Taylor and Francis, 1896

FIRST EDITION, first issue (with publisher's name on the spine: "R. H. Porter"), 4to (320 x 254 mm.), dedication, 61 hand-coloured lithographed plates by J. G. Keulemans, 4 lithographed maps partially printed in colours, several wood-engraved text illustrations, original brown cloth, leaves uncut, tear at corner of pp. v-viii, dampstain affecting plate 17, light spotting and browning at extremities, extremities slightly bumped

Mivart's thorough monograph of the Loriidae is, "an excellent treatise, with beautiful colored plates" (McGill/Wood.) Sixteen species are described here for the first time. The maps display the general distribution of the family in the South Pacific including Australia, as well as a detailed map of the islands of the archipelago surrounding New Guinea.

REFERENCES

Fine Bird Books, p. 94; McGill/Wood 468; Nissen *IVB* 640; Zimmer, p. 439

W £ 3,000-4,000



159

160

CHARLES DE SAINTE-MAURE, DUC DE MONTAUSIER

La guirlande de Julie. Paris: Imprimerie de Monsieur, 1784

Small 4to (220 x 184mm.), extra-illustrated with an additional manuscript title within a watercolour garland, and 30 FINE ORIGINAL BOTANICAL WATERCOLOURS, many with butterflies and other insects, text inlaid into Whatman paper with watermarks dated 1822, nineteenth-century brown morocco gilt, densely gilt doublures, vellum endpapers, edges gilt and gaufered

Fine botanical drawings, probably French in origin.

W £ 2,000-3,000



160



161

THOMAS MOORE

The Ferns of Great Britain and Ireland [edited by John Lindley]. London: Bradbury and Evans, 1857

Folio (545 x 372mm.), 51 coloured plates, nature-printed by Henry Bradbury, contemporary green half morocco gilt, edges gilt, scattered spotting, small marginal tears to a few leaves (not affecting text or illustrations), gutta-percha perished and contents loose throughout, upper joint splitting, extremities rubbed

REFERENCES

Nissen BBI 1400; Stafleu TL2 6275

PROVENANCE

Bookplate of Hubert Frederick Barclay

W £ 3,000-5,000

162

ABRAHAM MUNTING

Naauwkeurige Beschryving des Aardgewassen. Leiden and Utrecht: Pieter van der Aa and François Halma, 1696

Folio (447 x 281mm.), half-title, additional hand-coloured engraved title-page, title-page printed in red and black with hand-coloured engraved vignette, hand-coloured engraved dedication leaf, hand-coloured engraved headpieces, tailpieces, and initials, hand-coloured woodcut printer's ornaments, 243 hand-coloured engraved plates, contemporary French red morocco gilt, gilt edges, marbled endpapers, extremities slightly bumped, but otherwise a fine copy

An enchanting collection of unusual plant life gathered from the far reaches of the known world; *Naauwkeurige Beschryving Der Aardgewassen* is a posthumous cornucopia that defied traditional standards of botanical drawings. Classical landscapes and objects are juxtaposed with tropical plants and flowers, often floating above the ground, which had been sent to Munting from the Dutch colonial outposts in the East and West Indies, as well as Africa and the Americas. With plates "as curious as their subjects" (Hunt)

REFERENCES

Nissen BBI 1428; STCN 833725696

W £ 30,000-40,000



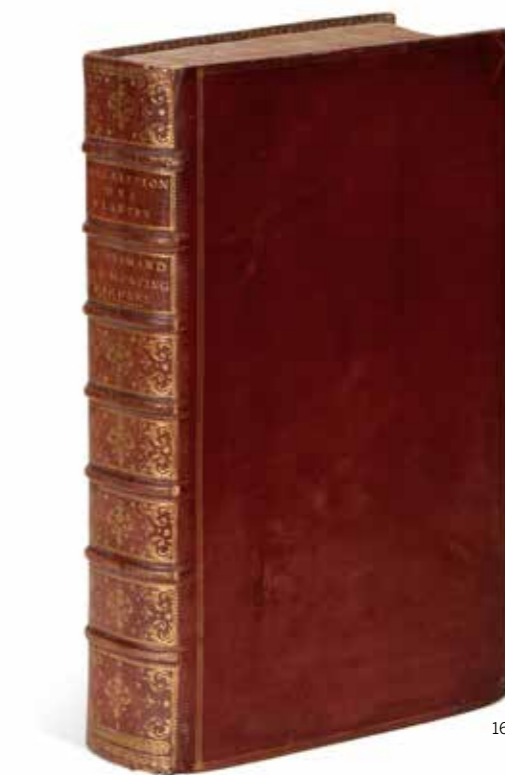
162



162



162



162

161



163

163

ABRAHAM MUNTING

Phytographia curiosa, exhibens arborum, fruticum, herbarum & florum icones... Pars prima (-secunda) [translated by Franz Kiggelaer]. *Amsterdam and Leiden: François Halma and Pieter vander Aa, 1702*

Folio (417 x 277mm.), half-title, additional engraved title-page, title-page printed in red and black with engraved vignette, engraved dedication leaf, engraved headpieces, second engraved title and letterpress title to part 2 bound between pp. 24-25, 245 engraved plates, contemporary patterned calf, some dampstaining at beginning and end, tear to plate 162 (affecting image but without loss)

The first Latin edition of Munting's *Naauwekeurige Beschryving der Aardgewassen* of 1696 (see lot 162 for a hand-coloured copy), using the same plates, but without the descriptive text.

REFERENCES

Nissen *BBI* 1429; STCN 298547600

PROVENANCE

Sir Jacob Henry Astley, 3rd Bart (1692-1760), Melton Constable, Norfolk, eighteenth-century armorial bookplate

W £ 6,000-8,000



164

164

NEDERLANDSCH BLOEMWERK DOOR EEN GEZELSCHAP GELEERDEN.

Amsterdam: J.B. Elwe, 1794

FIRST EDITION, 4to (280 x 215mm.), engraved title with hand-coloured vignette, 52 hand-coloured engraved plates of flowers, many including insect life, contemporary half calf

"A symbol and representation of the ascendancy of the Dutch nurseryman, the developer and disperser of the tulips, hyacinths, and auriculas at the end of the eighteenth century" (Hunt). The plates are often replete with butterflies, caterpillars, beetles and other insects.

REFERENCES

Great Flower Books, p. 47; Hunt 733; Nissen *BBI* 2219

W £ 2,000-3,000

165

E.H. NORTON

Brazilian Flowers, drawn from Nature in the years 1800-1882 in the neighbourhood of Rio de Janeiro... *Coombe Croft, 1893*

Large folio (725 x 547mm.), 50 hand-coloured plates and 2 original drawings, loose as issued in original morocco-backed cloth portfolio, plate 9 soiled in upper margin (not affecting illustration), Plate 49 soiled in upper margin



165

(affecting caption but not illustration), slightly ink-stained in lower margins (not affecting illustrations), Plate 50 creased at extremities

REFERENCES

Nissen *BBI* 1453

W £ 1,000-2,000

166

ALCIDE D'ORBIGNY

Galerie ornithologique ou collection d'oiseaux d'Europe... dessinés d'après nature par Thiolat & Delarue. *Paris: Lamy, [1836-1839]*

4to (305 x 222mm.), lithographed title-page, lithographed prospectus, 124 lithographed coloured plates after Traviès, contemporary calf-backed boards, occasional foxing, rebacked retaining original spine

Issued in parts, with two plates and accompanying text per issue, which came out every ten days. The cost of a coloured *livraison* was 2 francs for subscribers, and an uncoloured copy cost half that.

D'Orbigny, a contemporary and correspondent of Darwin, wrote several works on birds, in particular following his travels around South America between 1826 and 1833. The plates in this work are by Edouard Traviès, considered a superlative bird artist.

REFERENCES

Nissen *IVB* 696

W £ 1,500-2,000

167

PETER SIMON PALLAS

Flora Rossica seu stirpium Imperii Rossici per Europam et Asiam indigenarum descriptiones et icones... Tomi I pars I (-pars II), *St Petersburg: J.J. Weitbrecht, 1784-1788*

2 volumes, folio (498 x 305mm.), additional hand-coloured lithographed title-page between text and plates in part 1, 101 hand-coloured engraved plates (numbered I-C with additional plate VIII B), some printed correction slips to page numbers pasted in part 2, original blue patterned paper boards, red morocco lettering-pieces, UNCUT, joints and spines somewhat worn

A LARGE UNSOPHISTICATED COPY of Pallas's description of native Russia flora, from the library of the Jussieu family of naturalists. The plates are by Karl Friedrich Knappe, a German artist to the Russian court, whose original drawings survive in the New York Public Library. This is just the first volume, containing plants from western Siberia where Pallas had travelled in the 1770s, and the project remained unfinished.

The final plate interestingly shows cross-sections of wood from the different trees mentioned in the work. Pallas also made sure to include the name of each plant in Russian and any local variant.

REFERENCES

Dunthorne 221; *Great Flower Books*, p. 70; Hunt 672; Nissen *BBI* 1482

PROVENANCE

"From the de Jussieu sale", manuscript note, i.e. Antoine Laurent, Adrien and Bernard de Jussieu, sale, Paris, 11 January 1858, lot 1815, and ink note at end "N. 1815 = 45"; "Paris, 10 February 1936", manuscript note on inside front cover, i.e. Giard and Andrieux's sale of Jussieu books, held in Paris on that date

W £ 7,000-9,000



167



167



168

168

[VICTOR PAQUET AND P.C. ROUILLARD]

Choix des plus belles roses, peintes d'après nature, imprimées en couleur et retouchées au pinceau. Paris: Dusacq, 1845-1854

FIRST EDITION, folio (380 x 265mm.), 60 engraved plates (1-30 after Annica Bricogne, the others unsigned), printed in colours and finished by hand, contemporary green morocco-backed boards, occasional light spotting

ONE OF THE RAREST ROSE BOOKS. In a letter to Lord Fairhaven loosely inserted, bookseller Charles Traylen writes: "I cannot give you much information as I have never before handled a copy of the work, but I do know that the majority of the stock was destroyed by a fire at the publishers, and therefore it is one of the most difficult volumes of flowers to secure... I am sorry I cannot give you further information but this probably a confirmation of its rarity".

ABPC records only one copy at auction.

REFERENCES

Great Flower Books, p. 48; Nissen *BBI* 2232

PROVENANCE

acquired from Charles W. Traylen, Guildford, Surrey, 1954 (typed letter signed loosely inserted)

W £ 10,000-15,000

169

CRISPIN VAN DE PASSE

Hortus floridus in quo rariorum et minus vulgarium florum icones ad vivam veramque formam accuratissime delineatae. Arnhem (and Utrecht): Apud Ioannum Janssonium, 1614

5 parts in one volume, oblong 4to (185 x 280mm.), allegorical title, allegorical plate, and bible quotation, all engraved, 2 engraved plates of gardens, 174 engraved botanical plates, ADDITIONAL WATERCOLOUR ON VELLUM OF A TULIP BY PASS BOUND IN after part one plate 33, contemporary brown panelled calf gilt, upper cover detached

"Blunt calls this the most celebrated and influential of the early florilegia, and one of the finest" (Hunt), and *An Oak Spring Flora* considers it "the most popular florilegium ever published". The work was issued in a number of states between 1614 and 1617, and "it is almost impossible to find any two that are identical" (*Oak Spring*).

REFERENCES

Cleveland Herbal 160; Hunt 199; Nissen *BBI* 1494; *An Oak Spring Flora* 12

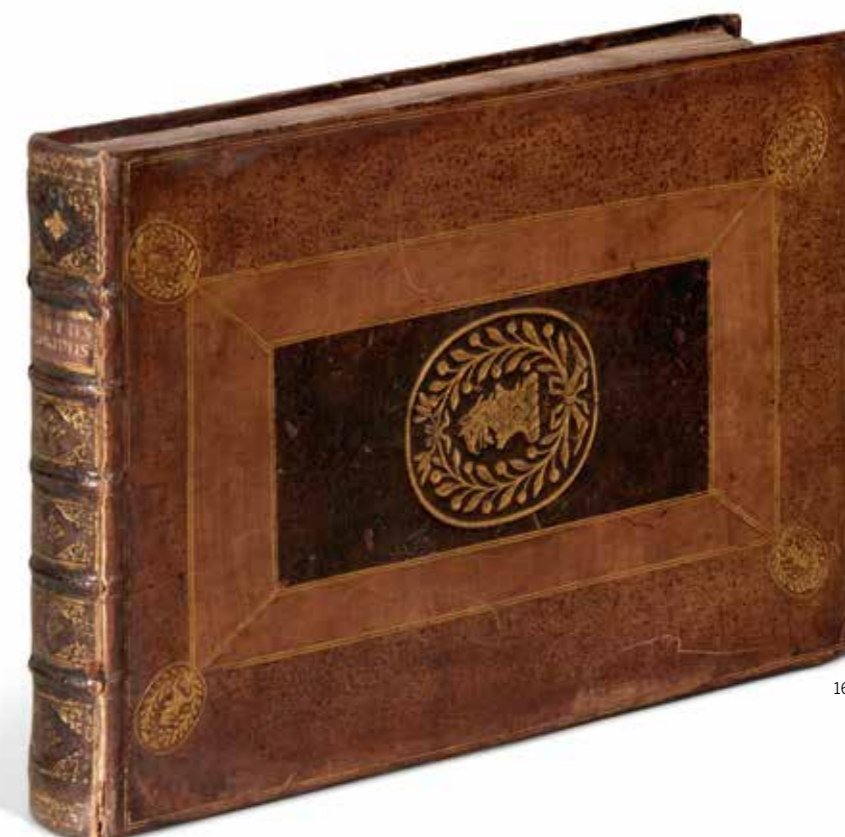
PROVENANCE

Thomas Wentworth (1693-1750), later 1st Marquess of Rockingham, St John's College, Cambridge, signature dated 1712; William Charles de Meuron, 7th Earl Fitzwilliam, Wentworth Woodhouse, armorial bookplate

W £ 7,000-9,000



169



169



170

170

THOMAS PENNANT

The British Zoology. Class I. Quadrupeds. II. Birds.
London: J. and J. March, 1766

First edition, folio (517 x 352mm.), title and dedication printed in red and black, 132 hand-coloured etched plates by P. Mazell after P. Paillou, contemporary diced russia gilt by Banks & Son of Edinburgh, spine with raised bands in five compartments, green endpapers, edges gilt, *small closed tears to some leaves, transfer from some plates onto facing leaves, scattered spotting, upper joint beginning to crack, extremities slightly rubbed*

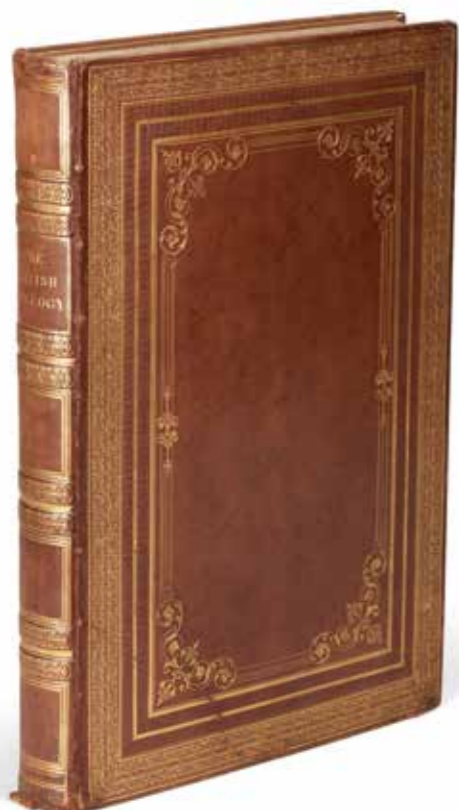
The first edition of this ambitious attempt to capture all known British birds and quadrupeds in one work, complete with the supplementary twenty-five plates. Thomas Pennant was a preeminent eighteenth-century polymath: he was an authority on birds, animals, plants, geology, antiquities and marine life, and corresponded with the Comte de Buffon, Voltaire, Haller and Pallas. He commenced his *British Zoology* in 1761, following the continental trend of recording and illustrating one's native species. The publication of the work led to him being elected a fellow of the Royal Society, and although the enormous cost of producing the rich colour plates meant he made little profit from the project, the money it did generate he donated to the British charity school at Clerkenwell Green.

"The first coloured illustrations of birds in a book which attempted to list and portray all of the British species, many of them life-size... Peter Paillou contributed most of the designs and coloured the prints, the colour being extended to the trees, branches and foregrounds... they showed what could be done in the production of good, large pictures of British birds. Much of the credit must go to Mazell, the meticulous and tidy etcher, for his fidelity to Paillou's drawings" (Jackson).

REFERENCES

Anker 392; *Fine Bird Books*, p. 99; Jackson, *Etchings*, p. 106; McGill/Wood, p. 515; Nissen *IVB* 710; Zimmer, p. 487

W £ 10,000-15,000



170

171

THOMAS PENNANT

Indian Zoology. London: Henry Hughs, 1790

Second edition, 4to (246 x 193mm.), engraved title with hand-coloured vignette, 16 hand-coloured engraved plates, contemporary brown calf, red morocco label to spine, sprinkled edges, *a few marginal closed tears (not affecting text or illustrations), some transfer from plates onto facing leaves, extremities slightly rubbed*

On the title-page, this copy bears the ownership inscription of The Reverend Hugh Davies, Fellow of the Linnean Society. In the "Advertisement", Thomas Pennant acknowledges that "the Rev. Mr. Hugh Davies, rector of Aber, in Caernarvonshire, underwent the task of arranging the very numerous subjects of the Indian Faunula" for this work (as well as assisting John Latham with the section on insects).

REFERENCES

McGill/Wood, p. 516; Nissen *IVB* 713, 714

PROVENANCE

Ownership inscription of The Reverend Hugh Davies, FLS (1739-1821); inscribed "Owen Owen to his son O. Owen A.M."; bookplate of A.E. Brisco Owen (1858-1926); bookplate of Kenneth A. MacAndrew

W £ 2,000-3,000



171

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AUGUST PFEIFFER

Magasin für Blomster-Ålskare och Idkare af Trägårds-Skötsel. Stockholm: Carl Delén, 1803

FIRST EDITION, 4to (282 x 220mm.), 36 hand-coloured engraved plates, contemporary half calf over marbled boards, yellow edges

Great Flower Books, p. 70; not in Nissen

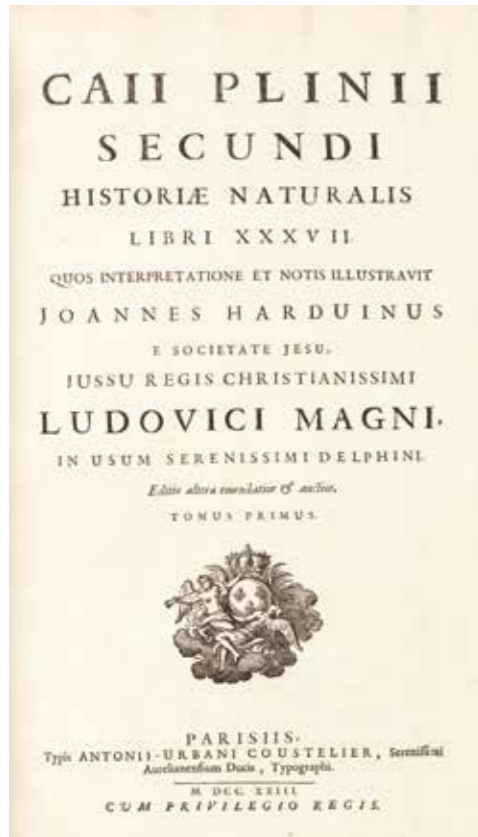
REFERENCES

A rare and decorative Swedish work on flowers and fruit.

W £ 1,200-1,800



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GAIUS PLINIUS SECUNDUS
Historiae naturalis libri XXXVII. Quos interpretatione et notis illustravit Joannes Harduinus... editio altera emendatior & auctior. Paris: Antoine-Urbain Coustelier, 1723

3 volumes, folio (436 x 285mm.), large paper copy, engraved and woodcut initials and headpieces, double-page engraved map (of the Earthly Paradise), 8 engraved plates of coins at back of volume 1 and 3 in volume 2, plain plates, contemporary French red morocco gilt, flat spines gilt with black morocco lettering-pieces (with the name of the editor stamped in gilt at the foot of volume 1), gilt edges, *a few small rust spots, extremities very slightly rubbed*

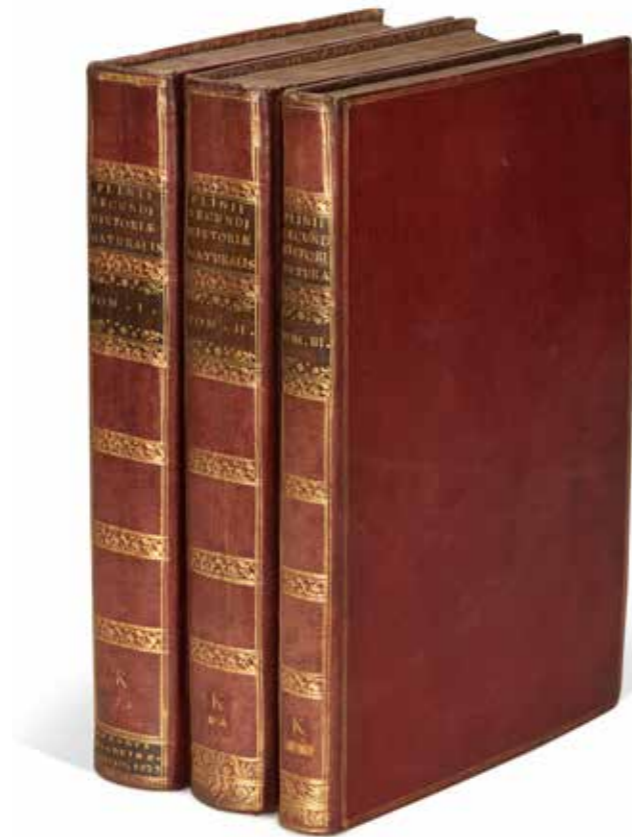
The second edition of Pliny produced by the Jesuit scholar Jean Hardouin (1646-

1729), who made use of the evidence of Roman coins to verify parts of the text. This is considered the last commentary on the entirety of the text of Pliny, and Hardouin acknowledges all the previous scholarly editions of and commentaries on the text.

PROVENANCE

Chrétien-François de Lamoignon (1735-1789), printed paper labels "Bibliotheca Lamoniana" with shelfmarks V 51 (-53) on inside front cover and crowned L stamp on A2 of each volume, no. 1617 in Mérigot's 1791 catalogue of the Lamoignon library (the library was later bought by Thomas Payne who added the paper labels; auctioned by him in 1793); Frederick J.O. Montagu, bookplate

W £ 10,000-15,000



173



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HERMANN, FÜRST VON PÜCKLER-MUSKAU

[Andeutungen über Landschaftsgärtnerei: verbunden mit der Beschreibung ihrer praktischen Anwendung in Muskau. *Stuttgart: Deutsche Verlags-Anstalt, 1834*]

Atlas volume only, oblong folio (328 x 470mm.), 45 hand-coloured lithographed plates by L. Sachse of Berlin (numbered 1-44, no plate 30, and two plates numbered 33 and 34), of which 2 double-page (one with two overlays), overlays on another 2 plates, coloured by J. Renz in Stuttgart (small ticket below each plate), contemporary straight-grained green morocco gilt, original marbled slipcase with red paper label on upper cover titled "Ansichten von dem Fürstlichen Park zu Muskau", *lacking the 4 maps, some marginal staining (partly from the colouring), binding rebacked*

RARE. A series of views of the famous park of Hermann Pückler-Muskau, produced by the renowned lithographic publisher Louis Friedrich Sachse (1798-1877).

The English style park still survives, in Bad Muskau, between Hermannsneisse and the Lusatian Neisse on the Polish border. The Prince copied Repton's method of using overlays to demonstrate the proposed changes to the landscape (see lots 182 and 183 for Repton's work), including covering a bare hillside with trees and creating a terrace over the centre of a lake. As the park ran along the banks of the Neisse river, Pückler-Muskau made full use of the river in his scheme. He also employed the architect Schinkel to advise about the structures in the landscape.

An English translation of this remarkable book was published in 2014.

W £ 6,000-8,000

175

RENÉ ANTOINE FERCHAULT DE RÉAUMUR

Mémoires pour servir à l'histoire des insectes. Paris: L'Imprimerie Royale, 1734-1742

FIRST EDITION, 6 volumes, 4to (252 x 190mm.), engraved headpieces, 267 engraved plates, CONTEMPORARY FRENCH BLUE MOROCCO GILT, covers with triple gilt fillet borders, spines richly gilt in six compartments, red morocco lettering pieces, gilt edges

A FINE COPY.

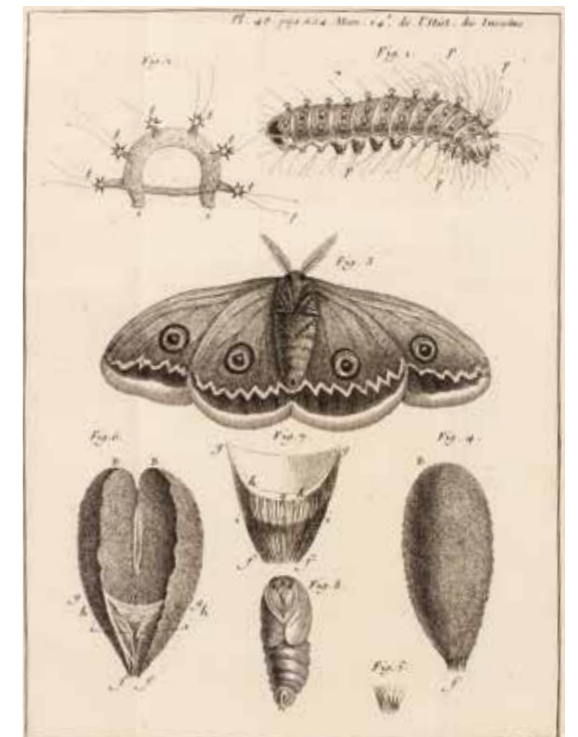
REFERENCES

Dibner, *Heralds of Science* 192; Garrison & Morton 304; Nissen *ZBI* 3315

PROVENANCE

Charles J. Dinsdale, armorial bookplate

W £ 3,000-4,000



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PIERRE-JOSEPH REDOUTÉ

Choix des plus belles fleurs. Paris: Chez l'auteur, C.L.F. Panckoucke, Bossange père, Treuttel et Wurtz, Dufart, Arthus-Bertrand, Imprimerie de C.L.F. Panckoucke, 1827 [-1833]

FIRST EDITION, LARGE PAPER COPY, 36 original parts, folio (505 x 335mm.), 144 stipple-engraved plates, printed in colours and finished by hand, original wrappers, EDGES UNCUT, preserved in a red morocco clamshell case by Riviere, occasional light scattered foxing, part 18 plates toned, part 22 slightly frayed and browned at edge, a few wrappers with fraying

AN EXTRAORDINARY COPY OF REDOUTÉ'S MOST DECORATIVE WORK; LARGE PAPER, WITH DECKLE EDGES AND IN THE ORIGINAL PARTS.

The splendid flower plates include several bouquet arrangements and five of Redouté's six camellia plates. Dunthorne describes the sixteen fruit plates as "among the most beautiful of all fruit prints. Plates of greengages, plums, peaches, ladyfinger grapes, raspberries, strawberries, apples, pears and apricots are portrayed so perfectly in the delicacy of the stippled modelling that an impression of a third dimension is created".

Large-paper copies are a famous rarity. Hunt, *Redoutéana* notes "this is allegedly one of five copies on large paper, reported to have been finished by Redouté himself. However, there is reason to believe the initial number was larger than this" (p. 60).

REFERENCES

Dunthorne 235; *Great Flower Books*, p. 72; Hunt, *Redoutéana* 21; Nissen *BB1* 1591; Stafleu *TL2* 8750

W £ 50,000-70,000



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177

[PIERRE-JOSEPH REDOUTÉ]

Collection de beaux bouquets lithographiés par divers artistes d'après les meilleurs peintres de fleurs. Paris: de la Rue, London: Gambart, circa 1850-1855

Folio (585 x 425mm.), 24 coloured lithographed plates, 22 after Redouté, by various lithographers including Grobon Frères and A. Prévost, 6 similar plates bound after this, possibly not part of the main work, contemporary morocco-backed boards, spine lettered "Les fleurs de Redouté", somewhat foxed, title with stencilled number at foot, torn at foot

CONTAINING EXTREMELY RARE LITHOGRAPHS AFTER REDOUTÉ.

"There is no other bibliographical record of this book. That plates are no copies of those that appear in any other Redouté work., The copy seen is in the library of Major the Hon. Henry Broughton [i.e. this copy]" (*Great Flower Books*).

The only copy recorded in ABPC is a fragment containing 4 plates, from the collection of D.F. Allen (sale in our New York Rooms, 26 October 2017, lot 52). These four plates are all included in the present lot, but with different imprints.

REFERENCES

Great Flower Books, p. 72

W £ 3,000-5,000

177



178

PIERRE-JOSEPH REDOUTÉ

An album of botanical engravings. Paris: Clement Ainé, [no date]

Small folio (345 x 255mm.), 50 hand-coloured engraved plates by Pointel de Portail, Prevost, and Courtin after Redouté, contemporary blue calf, "REDOUTÉ" stamped in gilt on upper cover, old ink inventory numbers on first plate, some plates with slight soiling, binding slightly rubbed, corners bumped

W £ 3,000-4,000

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FRANZ MICHAEL REGENFUSS

Auserlesne Schnecken, Muscheln und andere Schaalthiere [Sammlung von Muscheln, Schnecken und andern Schaalthieren]. Copenhagen, 1758

Folio (605 x 445mm.), half-title, engraved titles in German and French, text in German and French, fine engraved headpiece printed in sanguine, 12 hand-coloured engraved plates, nineteenth-century half morocco gilt, without the letterpress title, privilege and portrait found in some copies, some spotting

In 1748 Regenfuss published a small circular in which he invited shell collectors to subscribe to his conchological work. That same year he obtained from Emperor Francis I the privilege of publishing the book. However, due to several circumstances, not least that Regenfuss was unhappy with the text provided by Friedrich Christian Lesser, publication ceased. Through the mediation of the Danish Count Adam Gottlob von Moltke (Conseiller prive et grand Marechal de la Cour) and Frederic V. King of Denmark and Norway, Regenfuss came to Copenhagen

in 1754. Moltke as well as the King were great admirers of natural history objects and Moltke possessed a famous cabinet of shells. Hence, Regenfuss was appointed engraver to the King, a position he held until his death in 1780. It was here in Copenhagen that Regenfuss continued and finally published his work. Consequently, Regenfuss went to some length to conceal the Nuremberg origin of his illustrations, to the degree that he obliterated the imprints at the foot of the engravings.

Apart from the 12 plates, copies vary considerably in their make-up.

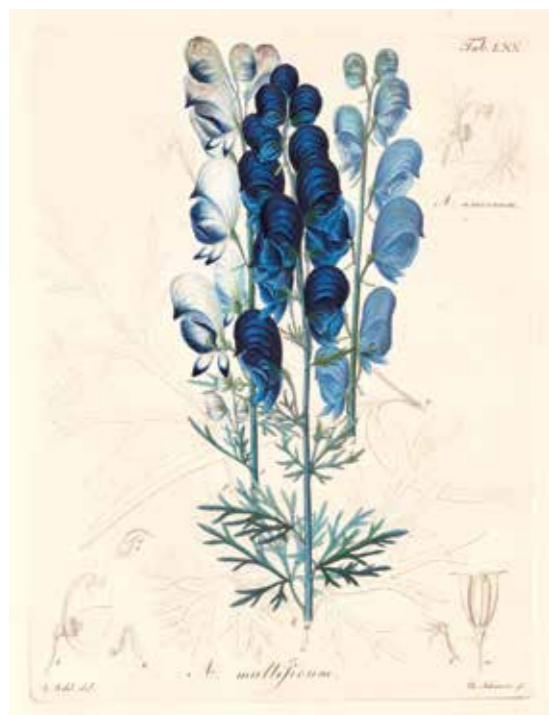
REFERENCES

Nissen *BB1* 3338

PROVENANCE

Sir Edward Henry Scott, 5th Bart (1842-1883), of Sundridge Park, Bromley Kent, bookplate

W £ 10,000-15,000



180

HEINRICH GOTTLIEB LUDWIG REICHENBACH

Illustratio specierum aconiti generis, additis delphiniis quibusdam. Neue Bearbeitung der Arten der Gattung Aconitum, und einiger Delphinien. Leipzig: Friedrich Hofmeister, 1823-1827

Folio (400 x 259mm.), parallel Latin and German text, 71 hand-coloured engraved plates plus an uncoloured lithograph (plate XXXVI), a few plates on shorter paper, original printed brown boards, UNCUT, printed instructions to binder pasted to inside front cover, in modern half green morocco drop-backed box, some light foxing, a few leaves becoming loose, boards slightly worn and stained

The detailed plates are mostly by Schnorr, Zumpe, Harzer and Täubert. Reichenbach, the founder of the Dresden Botanical Garden, had previously published a shorter work on aconites, *Monographia generis aconiti* (1821), with only 18 plates.

REFERENCES

Cleveland Herbal 871; Dunthorne 259; Nissen BBI 1605

PROVENANCE

Hahnemann Epps (1843-1916, nephew of James Epps the cocoa manufacturer), bookplate

W £ 1,500-2,000

180



181

ANTON REICHENOW

Vogelbilder aus fernen Zonen. Abbildungen und Beschreibungen der Papegeien. Kassel: Theodore Fischer, 1878-1883

FIRST EDITION, folio (390 x 280mm.), 33 chromolithographed plates, original cloth, upper cover with decorative border blocked in black and gilt lettering

REFERENCES

Fine Bird Books, p. 102; Nissen IVB 767; Zimmer, p. 514

W £ 1,500-2,000

181



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182

HUMPHRY REPTON

Observations on the Theory and Practice of Landscape Gardening, including some remarks on Grecian and Gothic architecture. London: T. Bensley for J. Taylor, 1805

Second edition, 4to (344 x 277 mm.), stipple-engraved portrait frontispiece by W. Holl after S. Shelley, dedication leaf, 12 hand-coloured aquatint plates (9 with overslips), 15 plain or tinted aquatint or engraved plates (3 with overslips), 32 illustrations (2 with overslips, one hand-coloured), contemporary diced russia, gilt dentelles, spine with raised bands in six compartments, edges marbled, scattered spotting and browning, closed tears near folds of 'General View of Bayham' plate (paper repairs to verso), extremities slightly rubbed, otherwise a fine copy

REFERENCES

1803 edition: Abbey, Scenery

PROVENANCE

Colonel John Bullock (1731-1809), Faulkbourne, Essex, bookplate; Col. Bullock was the sitter for one of Gainsborough's finest portraits

W £ 2,000-4,000



183

183

HUMPHRY REPTON AND J. ADEY REPTON

Fragments on the Theory and Practice of Landscape Gardening. London: T. Bensley and Son, for J. Taylor, 1816

FIRST EDITION, 4to (344 x 281 mm.), 43 plates and plans, comprising one uncoloured woodcut, 22 hand-coloured aquatint plates (10 with overslips), 20 plain or tinted aquatint plates (4 with overslips), 9 aquatint vignettes in the text (2 with overslips), plate list (including errata) at end, contemporary diced Russia, marbled edges, some light scattered spotting, otherwise a fine copy

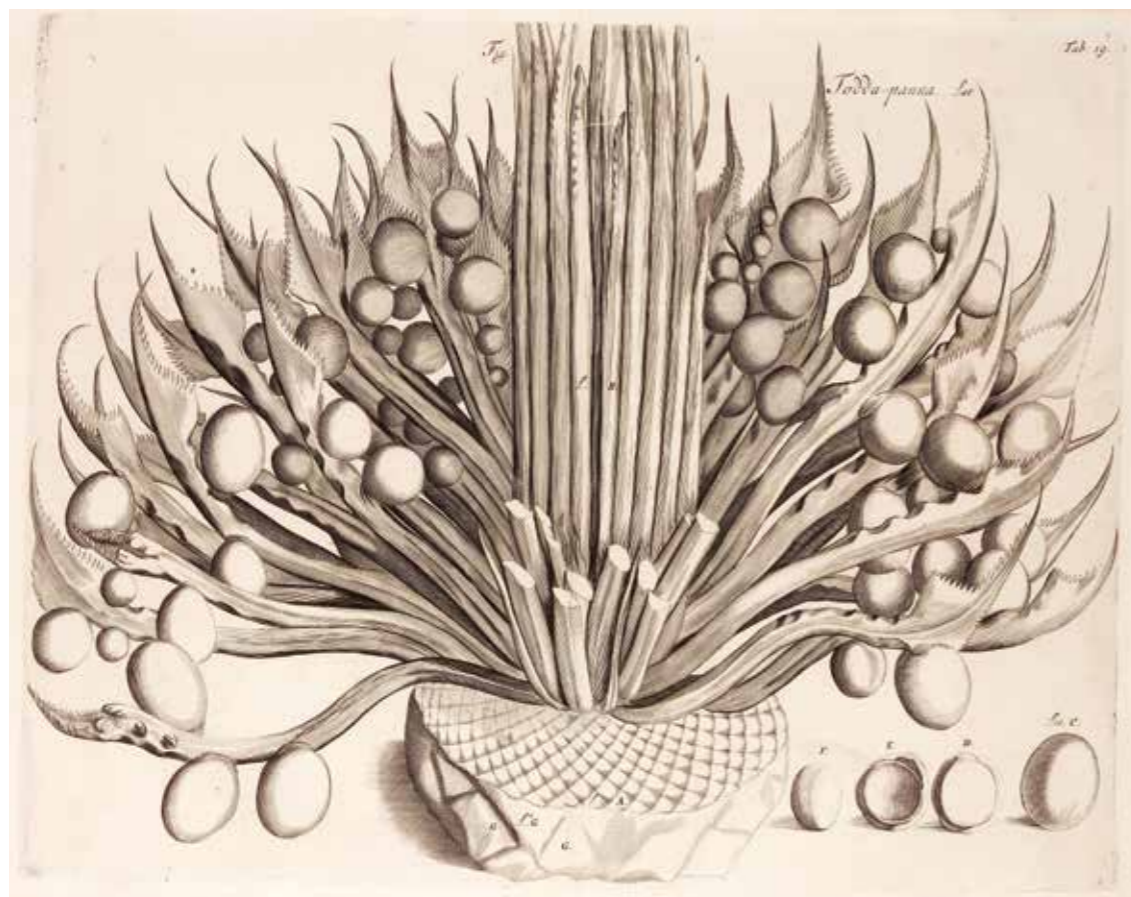
REFERENCES

Abbey, Scenery 391

PROVENANCE

Bookplate of Colonel John Bullock of Faulkbourne M.P. (1731-1809)

W £ 2,000-4,000



184

184

HENDRIK ADRIAAN VAN RHEEDE TOT DRAKENSTEIN, JOHANNES CASEARIUS AND ARNOLDUS SYEN

Hortus Indicus Malabaricus, continens Regni Malabarici apud Indos celeberrimi omnis generis plantas rariores... *Amsterdam: (widow of) Joannes van Someren and (heirs of) Joachim van Dyck (and Hendrik and the widow of Dirk Boom), 1678-1703 [i.e. 1693]*

12 volumes in 6, folio (leaf size 371 x 250mm.), all leaves on guards, additional engraved titles in parts 1 and 3, woodcut initials and tailpieces, engraved illustrations in preface, 780 engraved plates (mostly double-page) numbered 57+56+64+61+60+61+59+51+87+94+65+79 (totalling 794), 14 plates with more than one number on the sheet, plates 60-61 in part 3 transposed, contemporary Dutch vellum, gilt arms on covers, green morocco lettering-

pieces (somewhat faded), red edges, *plate 18 in part 2 misbound after plate 8, start of part 2 with slight damp-staining, small creases in plate 27 (part 3), plate 56 (part 7), plates 11 and 27 (part 11), plates 45 (part 7) and 52 (part 10) detached and slightly frayed, plate 50 (part 8) with slight staining, a few single-page plates shaved at fore-edges, plate 36 (part 10) remargined at fore-edge, bindings very slightly soiled and rubbed*

FIRST EDITION of this comprehensive survey of the plants of southwest India. Rheede (1636-1691) was a colonial administrator of the Dutch East India Company in Malabar where he organised a detailed survey of the native plants, in particularly those of economic or medical significance, which was undertaken by a considerable number of Dutch botanists and physicians as well as local healers and scholars; one of the main sources for the text was a work owned by the physician Itti Achudan from Kerala, whose contributions to the text were translated from his original

Malayalam into Latin. The plants are all given their local names in Sanskrit and Malayalam as well as Arabic and Latin.

The book records not just species that have since become extinct but also the local medical practices, with details of the diseases that a plant may cure and the relevant dosage. It is generally considered an accurate record and representation of the local flora.

REFERENCES

Cleveland Herbal 267; Nissen *BBI* 1625; STCN 841195595

PROVENANCE

Johann Jobst Schmidtair von Schwarzenbruck (presumably the son of the man of this name, who lived 1611-1647), arms on bindings; Rolle (of Bicton Hall), armorial bookplate, sale of the library of Lord Clinton, removed from Bicton, Devonshire, sale, Sotheby's, 2-3 July 1946, lot 524, £82, to Quaritch

W £ 25,000-35,000



185

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JOSEPH ANTOINE RISSO AND PIERRE ANTOINE POITEAU

Histoire naturelle des orangers. Paris: Hérissant le Doux, 1818

FIRST EDITION, 4to (340 x 245mm.), dedication, 109 stipple-engraved plates, printed in colours and finished by hand, orange morocco gilt by Riviere, gilt and red edges, *bound without half-title, occasional scattered foxing as often*

"No French botanical artist of the period can have escaped the influence of Redouté, and Poiteau was among the group associated with him. These oranges and lemons and their relations, with leaves, flowers, and often cross-sections as well as whole fruits, form one of the most beautiful and complete records of the varieties known in the nineteenth century" (*An Oak Spring Pomona*).

REFERENCES

Cleveland Herbal 815; Dunthorne 263; Nissen *BBI* 1640; *An Oak Spring Pomona* 76

W £ 4,000-6,000



186

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AUGUSTA J. ROBLEY

A Selection of Madeira Flowers, drawn and coloured from nature. London: Reeve Brothers, 1845

First edition, folio (465 x 323 mm.), 8 hand-coloured lithographed plates, original blind-stamped green cloth, elaborate gilt ornament enclosing title on upper cover, *small marginal tears (not affecting text or illustrations), tissue repairs to one leaf, light scattered spotting, dampstain to inner margin (not affecting text or illustrations), dampstaining to covers, rebacked, new endpapers*

REFERENCES

Nissen *BBI* 1654; *Great Flower Books*, p. 73; Stafleu TL2 9304

W £ 1,500-2,500



187

187

CARL GOTTLIEB RÖSSIG

Die Rosen nach der Natur gezeichnet und colorirt mit kurzen Botanischen Bestimmungen begleitet (traduit de l'Allemand par M. de Lahitte). Leipzig: Industrie-Comptoir, [1802-1820]

2 volumes in one, 4to (296 x 242mm.), title-pages and parallel text in German and French, 60 hand-coloured etched plates, contemporary brown roan-backed boards, *some spotting of text leaves, a few plate numbers shaved, upper joint broken at head*

Rössig's book on roses, considered just the second to be dedicated solely to these plants, was issued in twelve parts, and the plates by Luisa von Wagenheim were so fully coloured so that the printed lines are often not visible. While Rössig's name still appears in the description of many roses, his classifications were not so successful and he was criticised by Redouté.

REFERENCES

Dunthorne 265; Nissen *BBI* 1666

PROVENANCE

St Sitt in Köln, bookplate

W £ 3,000-5,000



LOT 188

188

MARY ELIZABETH ROSENBERG

Corona Amaryllidacea. Bath: C.A. Bartlett for the author, [No date, advertisement leaf dated 1839]

Folio (453 x 351 mm.), letterpress title-page, dedication to Lord James O'Bryen, 3rd Marquess of Thomond (President of the Bath Horticultural and Botanical Society), 9 original watercolour drawings (of 8, one extra), all but one initialed by the artist, modern green half morocco, tissue repair to verso of title-page

A VERY RARE WORK ON LILIES.

Mary Elizabeth Rosenberg (1819-1914) was an English flower painter who exhibited at the Palace of Fine Arts at the 1893 World's Columbian Exposition in Chicago, Illinois. This exquisite early work contains virtuosic illustrations of lilies, dedicated to Lord James O'Bryen, the President of the Bath Horticultural and Botanical Society, where Rosenberg was from. Later, she also became a member of the Institute of Painters in Water-Colours in London. This work is of the highest rarity; three copies have been recorded at auction in the past sixty years, and this exceptionally contains one further illustration, perhaps a gift for Lord O'Bryen.

REFERENCES

Great Flower Books, p. 74; Nissen *BBI* 1678; Stafleu *TL2* 9516 (with hand-coloured lithographs)

W £ 15,000-20,000



188

189

WALTER ROTHSCHILD

Extinct Birds. London: Hutchinson & Co., 1907

FIRST EDITION, 4to (375 x 285mm.), number 118 of 300 copies, signed by the author, 45 chromolithographed plates, 4 outline plates, contemporary dark green half morocco by Arthur S. Colley Bookbinders, spine with raised bands in six compartments, top edge gilt, others uncut, *lightly browned at extremities, light scattered spotting, extremities lightly rubbed*

REFERENCES

Anker 30; Nissen *IVB* 795; Zimmer, p. 533

W £ 2,000-3,000



189



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190

JEAN-JACQUES ROUSSEAU

La botanique. Paris: Delachaussée and Garnery, 1805

FIRST EDITION, LARGE PAPER COPY, folio (515 x 335mm.), half-title, title-page with stipple-engraved vignette, 65 stipple-engraved plates, printed in colours and finished by hand, by Bouguet, Jacques Chailly, M.lle Delelo, and others, after Redouté, printed by Langlois, contemporary half calf, some foxing, binding slightly rubbed

A beautifully illustrated botanical work with colour printed plates after Redouté: a large-paper copy with the plates in colour. Rousseau's *Lettres élémentaires sur la Botanique* was published posthumously in his *Oeuvres* in 1782. His interest in the subject had first been aroused in 1763 or 1764 by his enforced exile amongst the natural beauties of Switzerland. Following the current fashion, he made various collections of plant specimens or herbaria, two of which are known to have

been given to Madame Étienne Delessert and her daughter Marguerite-Madeleine, for whom the letters on botany were written. This illustrated edition of the text has always been prized for its plates after Redouté. One great admirer was Ruskin, who in 1878 wrote to his bookseller, F.S. Ellis: "Please at once set your Paris agents to look out for all copies that come up, at any sale, of Rousseau's Botanique with coloured plates, 1805 — and buy all they can get." The work was issued in a variety of forms, with the plates in both black and white, and printed in colours, on regular paper and large paper, the plates with and without letters (the present copy is with letters).

REFERENCES

Dunthorne 252; *Great Flower Books*, p. 74; Hunt, *Redoutéana* 16; Nissen *BB1* 1688; Stafleu *TL2* 9688

W £ 10,000-20,000

191

JEAN-JACQUES ROUSSEAU

La Botanique. Paris: Baudouin Frères, 1821

Folio (346 x 258mm.), 65 stipple-engraved plates, printed in colours and finished by hand, after Redouté, printed by Langlois, 52 pages decorated with additional marginal watercolour illustrations, 3 additional watercolour portraits (of Rousseau, after La Tour, of Madame Gautier, and of Madame Delessert), additional engraved portrait (of 'J. J. Rousseau Herborisant'), green morocco gilt by Belz-Niedrée, spine with raised bands in six compartments, edges gilt, marbled endpapers, inner dentelles, upper hinge cracked, some plates cropped at lower and outer margins (not affecting illustrations)

A unique copy, extra-illustrated with 3 watercolour portraits and 52 pages ornamented with floral and other designs in watercolour.

REFERENCES

Dunthorne 252; *Great Flower Books*, p. 134; Nissen *BB1* 1688; Stafleu *TL2* 9688

PROVENANCE

Book label of Robert Hoe III; The Anderson Auction Company, Catalogue of the Library of Robert Hoe of New York, Part I: L-Z, 1 May 1911, lot 2818

W £ 7,000-9,000



192

THOMAS ROWLANDSON

Loyal Volunteers of London & Environs, Infantry & Cavalry, in their respective Uniforms... [London: R. Ackermann, 1799]

4to (329 x 253mm.), hand-coloured engraved title-page, 86 hand-coloured aquatint costume plates by Thomas Rowlandson, most heightened with gold and silver (plates dated 1798-1799), text printed on Whatman paper dated 1794, later red half morocco, closed tear to Plate 4 (not affecting illustration), scattered spotting, dampstain to upper board, extremities rubbed

One of the most important of all military costume books. This copy does not contain the final errata leaf recorded in some copies.

REFERENCES

Abbey, *Life* 379; Colas 2584; ESTC T77372; Tooley (1954) 416

PROVENANCE

Bookplate of E.H. Hill; Marquis of Donegall, inscription on inside lower cover

W £ 1,000-2,000

192



193

GEORGE DAWSON ROWLEY, EDITOR

Ornithological Miscellany. London: Taylor and Francis, 1876-1878

3 volumes, 4to (328 x 251mm.), 135 plates, mostly coloured or tinted, including many hand-coloured lithographs of birds by J.G. Keulemans and J. Smit (many heightened with gum arabic), contemporary half morocco over marbled boards, spine with raised bands in six compartments, marbled endpapers, leaves uncut, scattered spotting, browning at extremities, extremities slightly rubbed

A collection of papers issued in fourteen parts at irregular intervals. The majority were written by Rowley himself although other well-known ornithologists such as Dresser, Salvin, Sclater, Seebohm, and Sharpe made important contributions.

REFERENCES

Anker 432; *Fine Bird Books*, p. 103; McGill/Wood, p. 543; Nissen *IVB* 798; Zimmer, p. 533

W £ 3,000-4,000

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194

WILLIAM ROXBURGH

Plants of the Coast of Coromandel; selected from drawings and descriptions, presented to the Hon. Court of Directors of the East India Company. London: W. Bulmer and Co., 1795-1819

FIRST EDITION, 3 volumes, folio (584 x 449 mm.), 300 hand-coloured engraved plates by Mackenzie, Sansom, Peake, Weddell and Girtin after drawings by unknown Indian artists, modern green half morocco by Zaehnsdorf, spine with raised bands in six compartments, leaves uncut, scattered spotting and browning

AN ACCLAIMED WORK BY THE 'COMPANY SCHOOL' OF INDIAN BOTANY.

This most celebrated work by the Scottish surgeon and botanist William Roxburgh (1751-1815) brought Indian

botanical art to Britain, and is a testimony to a life dedicated to studying and recording Indian flora. Roxburgh moved to the Carnatic Region of India in 1781 and commenced a period of intensive botanical studies and experimentation. A team of native artists executed thousands of illustrations during his tenures as the Company Botanist in Madras, Naturalist to the Madras government, Superintendent at the Calcutta Botanical Garden and at the Company Garden at Sibpur, although they were never credited by name. Sir Joseph Banks started publishing Roxburgh's illustrations starting in 1795, eventually encompassing the three volumes entitled *Plants of the coast of Coromandel* and containing 300 superb plates.

REFERENCES

Henry 1289; Nissen *BBI* 1689

W £ 20,000-30,000



195

195

RAMÓN DE LA SAGRA

Album d'Oiseaux de Cuba... Paris: Maulde et Renou, 1843

Folio (389 x 263mm.), PRESENTATION COPY, inscribed by the author "A Madame Wakefield - de la part de l'auteur", 33 hand-coloured engraved plates, modern burgundy half morocco by Sangorski & Sutcliffe, top edge gilt, marginal closed tear to Plate XXXII (not affecting illustration), scattered spotting

W £ 5,000-7,000

196

FREDERICK SANDER

Reichenbachia. Orchids illustrated and described. London: H. Sotheran & Co., Saint Albans: F. Sander & Co., [1886]-1888; 1892 [-1895]

IMPERIAL EDITION, SIGNED BY THE AUTHOR, 4 volumes bound in 8, elephant folio (661 x 490 mm.), 192 chromolithographed plates after drawings by Henry G. Moon and others, text in English, French, and German, contemporary green half morocco by Blunsow & Co., gilt edges, marbled



196

endpapers, some spotting, a few plates adhered to facing leaves, a couple of small marginal tears (not affecting text or images), two spines faded to brown

First edition, limited to 100 copies, on Whatman paper, signed by the author.

"By modern standards the work was of monstrous size ... Where the orchid was concerned, Sander never spared himself, but even so, the care lavished on the *Reichenbachia* still provokes astonishment. Apart from the elegance of Moon's drawings, the technical standards would have been a tribute to any large printing house. The blocks were hand-made, out of wood; and the chromolithographs were produced by the use of as many as twenty inks. The cost to Sander was enormous, and it is said to have been well over £7,000 ... It is no wonder that Sander often remarked in later years that the project almost ruined him" (Swinson, *Frederick Sander: the Orchid King*, 1970).

The imperial edition originally had the text bound separately and the plates in boxes. In the present volumes the text and plates have been bound together in an attractive green morocco binding.

REFERENCES

Great Flower Books, p. 75; Nissen *BBI* 1722

W £ 5,000-7,000



197

197

GEORGE VOORHELM SCHNEEVOOGT

Icones plantarum rariorum. Haarlem: C. Plaat, 1793

FIRST EDITION, folio (475 x 295mm.), half-title, text in Dutch, French and German, 48 engraved plates, all but one coloured by hand, contemporary half calf, edges uncut, binding rebacked

Described by *Great Flower Books* as "the finest eighteenth-century Dutch botanical book; [it] illustrates plants grown in the famous Voorhelm and Schneevooft nursery at Haarlem". The plates were engraved after drawings by Hendrik Schwegman and are notable for the Cape plants illustrated, including a number of ericas.

REFERENCES

Cleveland Herbal 620; *Great Flower Books*, p. 75; Hunt 728; Nissen *BBI* 1784; Stafleu *TL2* 10.931

PROVENANCE

Ernst Heinrich Krelage (1869-1956), bookplate (loose); Krelage was a famous florist in Haarlem whose collection of catalogues can be found at the University of Wageningen. His botanical library was dispersed at auction in Amsterdam in 1948

W £ 4,000-6,000

198

C.F.G.R. SCHWERDT

Hunting, Hawking, Shooting: a catalogue of books, manuscripts, prints, and drawings. London: privately printed for the author by Waterlow & Sons Limited, 1928-1937

FIRST EDITION, NUMBER 297 OF 300 COPIES, 4 volumes, 4to (325 x 250mm.), 283 plates of which 138 coloured, decorative head- and tailpieces, contemporary green half morocco bound by Kelly & Sons, green cloth boards, London, spines with raised bands in six compartments, top edges gilt, others uncut, decorative gilt endpapers

A FINE SET.

W £ 2,000-3,000



199

199

PHILIP LUTLEY SCLATER AND OSBERT SALVIN

Exotic ornithology, containing figures and descriptions of new or rare species of American birds. London: Bernard Quaritch, [1866]-1869

FIRST EDITION, 4to (360 x 265mm.), 100 hand-coloured lithographed plates by Joseph Smit, contemporary purple morocco gilt by Gyde, gilt edges, occasional slight spotting

This outstanding work depicts 104 species of Central and South American birds belonging to fifty-one different genera. The plates are the first executed by Smit after moving, at the instigation of Sclater, from Holland to England, and they are among the finest he ever produced.

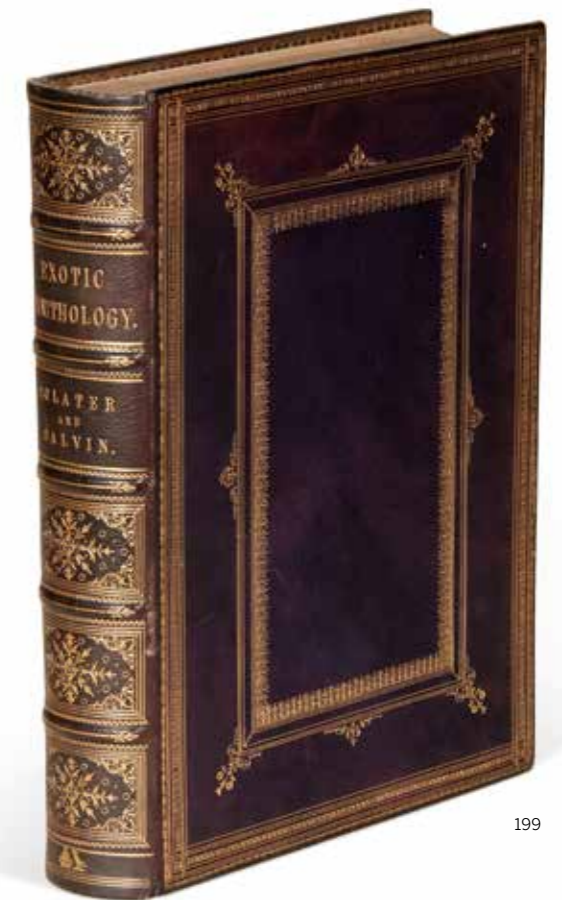
REFERENCES

Anker 450 ("beautiful plates"); *Fine Bird Books*, p. 106; Nissen *IVB* 844; McGill/Wood, p. 558; Zimmer, p. 560

PROVENANCE

Francis Hubert Barclay (1869-1939), The Warren, Cromer, Norfolk, bookplate and armorial gilt at foot of spine

W £ 7,000-10,000



199



200

PHILIP LUTLEY SCLATER

A Monograph of the Jacamars and Puff-Birds. London: Taylor and Francis for the author, 1882

4to (318 x 252 mm.), engraved title-page vignette, 55 hand-coloured lithographed plates after J.G. Keulemans by Hanhart, numerous wood engravings in text showing comparative anatomy, list of subscribers, contemporary red half morocco, original wrappers bound in, top edge gilt, others uncut, marbled endpapers, scattered spotting, one gathering loose, two more gatherings starting to split, extremities slightly rubbed

REFERENCES

Anker 451; Nissen *IVB* 890; Zimmer, p. 561

W £ 2,000-3,000

200



201

HENRY SEEBOHM

The geographical distribution of the family charadriidae, or the plovers, sandpipers, snipes, and their allies. London and Manchester: printed by Taylor & Francis for Henry Sotheran & Co., [1887-1888]

FIRST EDITION, large 4to (315 x 250 mm). 21 hand-coloured lithographed plates by and after John Gerrard Keulemans, wood-engraved title vignette and numerous illustrations by or after J.G. Millais, G.E. Lodge, Charles Whymper and others, burgundy half calf over marbled boards by Riviere, top edge gilt, others uncut

A CLASSIC MONOGRAPH OF THE SHORE BIRDS OF THE WORLD: THE PLOVERS, SANDPIPERS, AND SNIPE.

The plates include birds from Africa, South America, New Zealand, and Madagascar, and are the work of John Gerrard Keulemans, "the major bird book illustrator for 30 years at the end of the 19th century" (Jackson, *Dictionary of Bird Artists of the World*). As Seebohm explains in the preface, the main impetus for the work came from the collection and initial research of James Edmund Harting, with subsequent information coming from the collections of Swinhoe and Shelley, as well as the author's own researches. He also made use of the national collections in the British Museum, Salvin and Godman's collection of South American birds, and the Smithsonian's collection of birds from the Pacific Islands.

REFERENCES

Anker 455; *Fine Birds Books*, p.106; Nissen *IVB* 850; Wood, p.561; Zimmer 568

W £ 2,000-3,000

201

202

HENRY SEEBOHM

A monograph of the turdidae. Or family of thrushes... edited and completed (after the author's death) by R. Bowdler Sharpe. London: Henry Sotheran, [1898]-1902

FIRST EDITION, 2 volumes, folio (375 x 280mm.), photogravure portrait, 149 hand-coloured lithographed plates by J.G. Keulemans, heightened in gum arabic, green three-quarter morocco gilt by Bumpus, top edge gilt, others uncut, bottom edge rubbed

A FINE COPY. "A thorough monograph of a limited section of the family Turdidae... Several new species are described. The hand-colored plates by Keulemans are excellent" (Zimmer).

REFERENCES

Anker 458; *Fine Bird Books*, p. 106; McGill/Wood, p. 561; Nissen *IVB* 852; Zimmer, pp. 570-571

PROVENANCE

R.D. Steedman, Newcastle, bookseller's ticket

W £ 2,000-3,000



202

203

BERTHOLD SEEMANN

Flora Vitiensis: a description of the plants of the Viti or Fiji Islands: an account of their history, uses, and properties... with one hundred plates by Walter Fitch, F.L.S. London: L. Reeve and Co., 1865-1873

4to (316 x 247 mm.), lithographed portrait frontispiece, 100 lithographed plates (including 99 hand-coloured lithographed plates and lithographed map of the Fiji Islands, hand-coloured in outline), contemporary brown half morocco, spine with raised bands in six compartments, top edge gilt, marbled endpapers, light scattered spotting, spine and boards slightly sunned, extremities slightly bumped

REFERENCES

Great Flower Books, p. 76

W £ 2,000-3,000



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LOT 204



204



204

204

PRIDEAUX JOHN SELBY

Illustrations of British Ornithology. *Edinburgh: W.H. Lizars, and London: Henry G. Bohn, 1833-1841*

Second edition, 4 volumes, folio (plates 673 x 549 mm.) and 8vo (text 215 x 136 mm.), 2 hand-coloured engraved titles, 222 engraved plates (of which 218 hand-coloured and heightened with gum arabic), contemporary green half morocco gilt by J. Wright, gilt edges, marbled endpapers (plate volumes), *first plate volume: title-page and fourth oological plate creased, marginal repair to verso of Plate I* (not affecting illustration), second plate volume: title-page creased, Plate CIII creased at inner margin (not affecting illustration), all volumes: scattered spotting, extremities slightly rubbed*

This important work contains pioneering life-sized illustrations of British birds by the English ornithologist, Prideaux John Selby (1788-1867). These were drawn from Selby's extensive personal collection of skins and coloured by artists included Daniel McNee. Selby an associate of the preminent natural history artists of his day, including Audubon, Lear and Jardine.

He "was... gifted as an artist, and the two volumes of Illustrations of British Ornithology are outstandingly beautiful. In many people's estimation, the clarity and crispness of his figures gives them an austere beauty that is lacking in the pretty lithographs of H. L. Meyer's and John Gould's books... The cool, classical quality of Selby's plates belongs to the age of elegance and could have never been achieved by the Victorian John Gould. Selby's bird figures were the most accurate delineations of British birds to that date, and the liveliest. After so many books with small, stiff bird portraits, this new atlas with its life-size figures and more relaxed drawing was a great achievement in the long history of bird illustration" (Jackson).

REFERENCES

Fine Bird Books, p. 107; Nissen *IVB* 853; Zimmer, p. 571

W £ 20,000-30,000



204

Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

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RICHARD BOWDLER SHARPE

A monograph of the alcedinidae: or, family of kingfishers. London: Published by the Author, 1868-1871

FIRST EDITION, 4to (305 x 240mm.), dedication leaf, list of plates and of subscribers, uncoloured plate of generic characters, hand-coloured lithographed map (both these folded at foot), 120 hand-coloured lithographed plates by and after J.G. Keulemans, contemporary red half morocco, edges uncut.

Sharpe's first ornithological work. "A useful and beautifully illustrated treatise" (Wood).

Loosely inserted is an autograph letter signed to Broughton by the naturalist Wilfred Frost. Sent from Surabaya, Indonesia Frost describes collecting various specimens, including four species of kingfisher, and his preparations to bring them home.

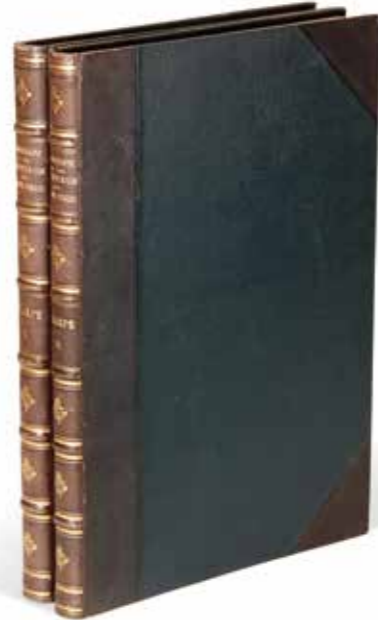
REFERENCES

Anker 464; *Fine Bird Books*, p. 107; McGill/Wood, p. 564; Nissen *IVB* 864; Zimmer, p. 575

PROVENANCE

Francis Hubert Barclay (1869-1939), The Warren, Cromer, Norfolk, bookplate and armorial gilt at foot of spine

W £ 4,000-6,000



206

206

RICHARD BOWDLER SHARPE

Monograph of the Paradiseidae, or Birds of Paradise, and Ptilonorhynchidae, or Bower-Birds. London: Henry Sotheran & Co. [printed by Taylor and Francis], 1891-1898

2 volumes, folios (554 x 379 mm.), title-page to each volume, 79 hand-coloured lithographed plates, many heightened with gum arabic, mostly by and after W. Hart or by Hart after J. Gould, a smaller number by Hart after J.G. Keulemans or by and after Keulemans, in-text woodcuts and half-tone illustrations, library stamps on versos of plates and title-pages of both volumes, contemporary green half morocco bound by Henry Sotheran & Co., spine with raised bands in seven compartments, top edges gilt, marbled endpapers, *upper margin of Plate III slightly dust-soiled (not affecting illustration), minor paper adhesion to Plate IV, extremities slightly rubbed*

"Gould, in his *Birds of New Guinea*, figured nearly every species known in his day, and he had intended to publish a complete Monograph of the Family, for which purpose he kept the lithographic stones from which the plates had been prepared. Thus it came to pass that when Messrs. Sotheran purchased the stock of Gould's works after his death, they acquired the stones with which he had intended to illustrate his Monograph of the Paradiseidae. Many of them were broken or otherwise damaged, and of these some have been redrawn or replaced by new plates by Mr. Hart. Since Gould's time, however, many marvellous new species have been discovered, and these have been described and figured in the present work" (Appendix).

REFERENCES

Fine Bird Books, p. 107; Nissen *IVB* 865; Wood 565; Zimmer 581

PROVENANCE

Library stamps of London Institution Reference Library, Finsbury Circus

W £ 15,000-25,000



PARADISEA AUGUSTE VICTORLE, Gab.

W. Hart del. et lith.

Maximilien Paris del.

LOT 206

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RICHARD BOWDLER SHARPE AND CLAUDE WILMOTT WYATT

A Monograph of the Hirundinidae. London: Henry Sotheran & Co., 1885-1894

2 volumes, 4to (316 x 252 mm.), 103 hand-coloured lithographed plates after Wyatt printed by the Mintern Brothers, 26 partially hand-coloured lithographed maps, 15 double-page tables, later half morocco, spine with raised bands in six compartments, top edge gilt, others uncut, marbled endpapers, spine slightly sunned

REFERENCES

Fine Bird Books, p. 107; McGill/Wood 565; Nissen IVB 868; Yale/Ripley 262; Zimmer 378

W £ 5,000-7,000

208

GEORGE SHAW

Museum Leverianum, containing select specimens from the museum of the late Sir Ashton Lever. [London]: James Parkinson, 1792

FIRST EDITION, 2 parts in one volume, 4to (275 x 210mm.), titles, dedications, and text in Latin and English, 72 hand-coloured engraved plates after Sarah Stone, Philip Reinagle, Charles Reuben Ryley, Sydenham Edwards and others, contemporary red morocco, some paper toning, binding rebaked to style

RARE. A record of one of the most comprehensive natural history collections of eighteenth-century England, including several fine plates after Philip Reinagle, famed for his contribution to Thornton's *Temple of Flora*.

Sir Ashton Lever's collecting began with live birds but expanded into all fields of natural history and many of ethnology. He opened his collection to the public in 1774, having moved it from his home in Alkington Hall, Lancashire, to Leicester House, London (site of modern-day Leicester Square). However, by 1783 his expenses in maintaining it rose so high that he attempted to sell it to the British Museum, whose trustees, however, declined the offer. Lever was forced to sell the collection by lottery, with tickets at a guinea a piece. The winner was James Parkinson, publisher of the present work.

Parkinson dispersed the collection at auction in 1806.

REFERENCES

Fine Bird Books, p. 108; Nissen ZBI 3835; Wood, p. 566

W £ 3,000-4,000



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209

G.F. SHELLEY

A monograph of the nectariniidae, or family of sun-birds. London: published by the author, 1876-1880

FIRST EDITION, 4to (313 x 238mm.), dedication, list of plates, 121 hand-coloured lithographed plates by and after J.G. Keulemans, FINELY BOUND in straight-grained red morocco gilt, cover with "Sun Birds" stamped in gilt surrounded by an oval border of flowers and leafy sprays within gilt fillet and roll-tooled borders gilt, spine gilt in 6 compartments, gilt edges

A VERY FINE COPY, one of only 250 printed. Shelley, a nephew of the poet Percy Bysshe Shelley, made several trips to Africa, where this family of birds is found. The author also stresses the importance of the book's illustrator:

"The illustrations which form such an important portion of my Monograph, have all been executed by Mr. Keulemans, whose name is sufficient guarantee for the accuracy of the details and for high artistic skill. The latter is rendered perhaps more striking from his being acquainted with this family of birds in their native haunts; and his notes upon the sun-birds inhabiting Prince's Island have been incorporated in my work".

REFERENCES

Fine Bird Books, p. 108; Nissen IVB 873

W £ 4,000-6,000



210

210

ANDREW SMITH

Illustrations of the Zoology of South Africa. London: Smith, Elder and Co., [1838]-1849

FIRST EDITION, 5 volumes bound in 3, 4to (312 x 248mm.), 3 errata slips, 279 lithographed plates, all but 11 coloured by hand, comprising: Reptilia, 78 plates, 3 plain; Invertebratae, 4 plates; Mammalia, 52 plates, 4 plain; Pisces, 31 plates, 4 plain; Aves, 114 plates, red half morocco gilt by Arthur S. Colley, top edge gilt, others uncut

A complete set of perhaps the most important work on South African zoology. "This handsome and valuable work gives full particulars of the natural history subjects of South Africa... The illustrations, which are of a very high order, were executed by Mr George Ford" (Mendelssohn).

REFERENCES

Mendelssohn (1957) 2, 328; McGill/Wood, p. 570; Nissen ZBI 3868

PROVENANCE

Adams & Co., Durban and Maritzburg, bookseller's ticket

W £ 4,000-6,000



211

CHRISTOPHER WEBB SMITH AND CHARLES D'OYLY

Oriental ornithology. [Patna]: Behar Lithographic Press, 1829

2 volumes, oblong folio (290 x 460mm.), hand-coloured lithographed title, 24 plates on india paper re-mounted on later paper, the birds coloured by hand, the backgrounds plain, original lithographed wrappers, preserved in a red morocco-backed clamshell case by Sangorski and Sutcliffe, lower wrapper to first part possibly replaced, rebacked

FIRST EDITION, WITH VERY FINE COLOURING, LIKELY BY CHRISTOPHER WEBB SMITH, who drew the birds, while D'Oyly provided the landscape and still-life backgrounds. "D'Oyly's landscapes are well drawn and have atmosphere, and the work is a most creditable production of this amateur press" (Abbey).

Copies with 24 plates are uncommon at auction.

REFERENCES

Abbey, *Travel* 453; *Fine Bird Books*, p. 108 (12 plates only); Nissen *IVB* 881 (12 plates only); Zimmer, p.595 (12 plates only)

W £ 5,000-7,000

212

FREDERICK WILLIAM SMITH

The Florists' Magazine: A Register of the Newest and Most Beautiful Varieties of Florists' Flowers. London: Orr and Smith, 1836

Large paper copy, 4to (317 x 234 mm.), hand-coloured engraved title-page vignette, 59 hand-coloured engraved plates, contemporary green half morocco gilt, spine with raised bands in five compartments, edges gilt, marbled endpapers, some plates weakening at platemarks, plate 30 dust-soiled in upper margin, discolouration to spine, extremities rubbed

A reissue of the 1834-36 edition, published in parts, which contained 47 plates.

REFERENCES

Pritzel 8730; Stafleu *TL2* 12.194

PROVENANCE

Library stamp of the John Innes Horticultural Institution

W £ 700-900



212



213

213

MISS SMITH

Studies of Flowers from Nature. Adwick Hall near Doncaster: printed by the author [no date, plates watermarked 1817-1820]

Small folio (360 x 255 mm.), plates in 2 states, comprising: 20 (of 20) hand-coloured aquatint plates, 19 (of 20) uncoloured aquatint plates, list of subscribers at end (amended in manuscript), without the errata slip, contemporary red morocco-edged boards, spine with raised bands in seven compartments, gilt edges, lacking uncoloured duplicate plate of 'rosa mundi', light scattered spotting and browning

"A rare work with finely coloured plates [and] most interesting examples of the use of aquatint of the finest possible grain" (Dunthorne).

REFERENCES

Dunthorne 283; Nissen *BBI* 1855

W £ 2,000-4,000



214

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SOCIETY OF GARDENERS

Catalogus Plantarum... a catalogue of trees, shrubs, plants, and flowers, both exotic and domestic, which are propagated for sale, in the gardens near London. London, 1730

Folio (421 x 286 mm.), engraved frontispiece depicting a formal garden by H. Fletcher, 21 botanical plates after Jacob van Huysum, of which 7 printed in colours in a form of mezzotint, 14 hand-coloured and engraved by H. Fletcher, engraved head-pieces, woodcut initials and ornaments, contemporary calf-backed modern boards, sprinkled edges, plates 8 and 13 shaved at outer margin (not affecting illustrations), dampstain at upper margin of plate 9 (outside of plate-mark, not affecting illustration), spine worn, upper joint cracked

One of the earliest flower books to contain plates printed in colour; "...perhaps unique in that one third of the plates are so printed in mezzotint from a single plate whereas two thirds are engraved and hand-coloured in the usual way" (Hunt).

REFERENCES

Dunthorne 119; Hunt 485

W £ 5,000-7,000



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215

PIERRE SONNERAT

Voyage aux Indes Orientales et a la Chine. Paris: Chez l'auteur, 1782

2 volumes, 4to (289 x 220 mm.), 2 engraved folding maps (of which 1 hand-coloured in outline), 140 hand-coloured engraved folding plates (some folding), woodcut headpieces and printer's ornaments, contemporary red morocco gilt, spine with raised bands in six compartments, brown morocco labels to spine in second and third compartment, gilt edges, marbled endpapers, *creasing and closed tears at folds of map of 'Theatre de la Guerre dans L'Inde sur la Coste de Coromandel', dampstain at margin of plate 78, a few small marginal tears, light scattered spotting*

"...a celebrated classic of natural history exploration and discoveries in the far east. This lovely book contains 140 plates of native life and natural history engraved by Poisson from drawings by Sonnerat" (Hill). The work describes the manners, religion, science and arts of the Indians, Chinese and Burmese (Peguins), with observations on the Maldives, Sri Lanka, Malacca, the Philippines and the Moluccas. The second volume contains much on the natural history of these countries.

REFERENCES

Cordier, *Sinica* 2102; Hill, p. 578

PROVENANCE

Bookplate of Viscount Harberton

W £ 8,000-12,000

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Buyers are liable to pay the hammer price (as estimated above), the buyer's premium and the overhead premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

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CHARLES DE SOUANCÉ

Iconographie des Perroquets. Non figurés dans les publications de Levaillant et de M. Bourjot Saint-Hilaire. Paris: P. Bertrand, 1857

Folio (355 x 272 mm.), 48 fully or partially hand-coloured lithographed plates by E. Blanchard and J. Daverne, contemporary brown half morocco bound by J. & W. Quinton, top edge gilt, others uncut, marbled endpapers, *some spotting*

As the title indicates, this work was intended to supplement that of Levaillant and Bourjot Saint-Hilaire. It was issued in large quarto and folio formats in twelve livraisons when publication ceased (the work was supposed to comprise thirty livraisons). The first fifteen plates by Blanchard have both the birds and the branches coloured, while the branches are left uncoloured in the remaining plates by Daverne. The final plate is misnumbered LXXIX as usual.

REFERENCES

Anker 479; *Fine Bird Books*, p. 108; McGill/Wood, p. 578; Nissen *IVB* 887

PROVENANCE

John Henry Gurney, Jun. (1848-1921), Easton Lodge, Norfolk, bookplate; Gurney was a noted ornithologist

W £ 4,000-6,000



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217

GERARD VAN SPAENDONCK

Souvenirs de van-Spaendonck, ou recueil de fleurs. Paris: Castel de Courval, 1826

oblong 4to (226 x 292 mm.), 19 hand-coloured lithographed plates (of 20, lacking Plate XI 'La Pensee' at p. 57, never present in this copy), contemporary brown calf-backed red boards, leaves uncut, *tear to upper margin of pp. v-viii, scattered spotting and browning, upper hinge splitting, extremities rubbed*

REFERENCES

Dunthorne, p. 258; *Great Flower Books*, p. 77 (19 plates listed); Nissen *BBJ* 1880

W £ 1,000-1,500



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179



218

KASPAR MARIA, GRAF VON STERNBERG

Revisio Saxifragarum iconibus illustrata [with 'supplementum' and 'supplementum secundum'].
Regensburg, 1810-1831

FIRST EDITION, 3 parts in one volume, folio (467 x 309 mm.), first part: 31 engraved plates on blue paper (of which 28 hand-coloured in whole or in part), third part: 26 engraved plates (of which 22 hand-coloured), later green half morocco by Zaehnsdorf, spine with raised bands in six compartments, top edge gilt, others uncut, marbled endpapers, boards and spine slightly discoloured, scattered spotting and browning at extremities, extremities slightly bumped

REFERENCES

Nissen *BBI* 1896

PROVENANCE

Library stamp of the John Innes Horticultural Institution

W £ 2,500-3,500

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CASPAR STOLL

Natuurlyke en naar 't leeven naauwkeurig gekleurde afbeeldingen en beschryvingen der cicaden en wantzen.
Amsterdam: Jan Christiaan Sepp, 1780-1788

FIRST EDITION, 4to (288 x 230mm.), title and text in Dutch and French, dedication leaf, two pictorial engraved sectional titles, coloured by hand (one folded at outer edge), two letterpress sectional titles dated 1786, 70 hand-coloured engraved plates, CONTEMPORARY FRENCH RED MOROCCO GILT, spine gilt in six compartments with floral motifs, gilt edges

RARE, especially with the general title. Stoll's work deals with the order hemiptera or "true bugs" including cicadas and shield bugs. The publisher, Jan Christiaan Sepp, was one of the foremost publishers of Dutch natural history books.

REFERENCES

Landwehr 191; Nissen *ZBI* 3999 and 4000

W £ 4,000-6,000

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JACOB H. STUDER

The Birds of North America. One hundred and nineteen artistic colored plates representing the different species and varieties, drawn and coloured from nature. New York: the Natural Science Association of America, 1903

4to (382 x 302 mm.), 119 chromolithographed plates, all after drawings by Theodore Jasper, contemporary brown half morocco, top edge gilt, others uncut, cloth sides stained, a few marginal tears (not affecting text or illustrations), dampstain at outer margin of plates LXXI and CXVI, extremities slightly bumped

REFERENCES

Nissen *IVB* 473

W £ 700-1,000



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221

JOHANN CONRAD SUSEMIHL

[*Teutsche Ornithologie. Darmstadt, 1837-1841*]

2 volumes, folio (460 x 312mm.), text in German, Latin and occasionally French, 132 hand-coloured engraved plates by Susemihl and others (some plates on Whatman paper dated 1794, some on M. de I.A. Huber watermarked paper), nineteenth-century half calf, spine with raised bands in seven compartments, red morocco lettering-piece, marbled endpapers, lacking title and preliminary leaves, scattered spotting, extremities rubbed

Teutsche Ornithologie was originally issued in parts between 1800 and 1817, with the second edition appearing between 1837 and 1841. The work was an attempt to create "a German parallel to the sumptuous ornithological works of other countries, notably of France, e.g. Levaillant's works, to which it was compared at the time" (Anker). The text was written by a large and changing number of editors, including M.B. Borkhauser (under whose name the book is sometimes catalogued), J.W. Lichthammer, C.W. Bekker, and others.

REFERENCES

Anker 52; *Fine Bird Books*, p. 61; Nissen *IVB* 907; Zimmer, p. 81

W £ 6,000-8,000



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WILLIAM SWAINSON

A Selection of the Birds of Brazil and Mexico. London: Henry G. Bohn, 1841

8vo (230 x 143 mm.), 78 hand-coloured lithographed plates, contemporary purple morocco gilt, spine with raised bands in six compartments, inner dentelles, gilt edges, *light scattered spotting, upper hinge cracked, extremities lightly rubbed, a good copy*

"A rare book, much appreciated for the beauty of its plates" (Borba de Moraes) and one of the rarest books on South American ornithology. A list of the neotropical species in Latin and English is provided but no text appears to have been published with the original edition.

REFERENCES

Borba de Moraes, p. 844; *Fine Bird Books*, p. 110; McGill/Wood, p. 589

W £ 2,000-3,000



223

223

ROBERT SWEET

Geraniaceae. *The Natural Order of Gerania. London: James Ridgway, 1820-1830*

FIRST EDITION, 5 volumes (including supplement), 8vo (232 x 142 mm.), 500 hand-coloured engraved plates By S. Watts after E.D. Smith and M. Hart, contemporary brown diced calf, sprinkled edges, marbled endpapers, *some transfer from plates onto facing text leaves, binding rebacked*

REFERENCES

Nissen *BBI* 1926; Stafleu *TL2* 13.543

PROVENANCE

Bookplate of Thomas Daniell

W £ 1,500-2,000

224

ROBERT SWEET

The British Warblers. An account of the genus sylvia... London: W. Simpkin and R. Marshall for the author, 1823

8vo (240 x 149 mm.), 16 hand-coloured engraved plates by E.D. Smith and Weddell after Smith, later half morocco, top edge gilt, *light spotting, some browning at extremities, some transfer from plates onto facing leaves, professionally restored marginal closed tear to pp. 24-25 (not affecting text)*

REFERENCES

Fine Bird Books, p. 110; Nissen *IVB* 919; Zimmer, p. 620

W £ 400-600

225

ROBERT SWEET

The British Flower Garden: Containing Coloured Figures & Descriptions of the Most Ornamental and Curious Hardy Flowering Plants, Including Annuals, Biennials, & Perennials... London: W. Simpkin and R. Marshall, 1823-1838

FIRST EDITION, 7 volumes, 8vo (234 x 142 mm.), 712 hand-coloured engraved plates (7 folding) by Weddell, F.W. Smith, and others after E.D. Smith, J. Hart, and others, contemporary brown calf, rebacked, *Volume I: small tear to lower/outer margin of B2 text leaf (not affecting text), a few plates shaved at outer margin*

REFERENCES

Dunthorne 293; *Great Flower Books*, p. 77; Nissen *BBI* 1923; Stafleu *TL2* 13.545

W £ 1,500-2,000



224



225



226

ROBERT SWEET

Cistinae. The natural order of cistus, or rock-rose; illustrated by coloured figures and descriptions... London: James Ridgeway, 1825-1830

8vo (251 x 160 mm.), 112 hand-coloured engraved plates, nineteenth-century green cloth, upper hinge cracked, extremities bumped

REFERENCES

Dunthorne 294; Nissen 1922; Pritzel 9078; Sitwell and Blunt, p. 77

W £ 600-800

226



227

ROBERT SWEET

Flora Australasica; or, a selection of handsome, or curious plants, natives of New Holland, and the South Sea Islands... London: James Ridgeway, 1827-1828

8vo (240 x 154 mm.), 56 hand-coloured engraved plates by S. Watts from drawings by E.D. Smith, contemporary brown diced calf, rebacked, sprinkled edges, final gathering splitting, scattered spotting, some transfer from plates onto facing leaves

The seeds from which these plants were propagated in English nurseries were mostly collected in Australia by William Baxter on behalf of a Mr F. Henschman. "The greater part are handsome evergreen shrubs, and many produce sweet-scented flowers; and as they are generally of free growth, and easily managed, they may be considered as the most desirable plants for cultivation" (Sweet).

REFERENCES

Dunthorne 295; Ferguson 1144; Great Flower Books, p. 77; Nissen BBI 1924; Stafleu TL2 13.548

PROVENANCE

Bookplate of Thomas Daniell

W £ 2,000-3,000

227

228

WILLIAM JOWIT TITFORD

Sketches Towards a Hortus Botanicus Americanus. London: C. Stower and Newman for the author, 1811 [-1812]

6 parts in 1 volume, 4to (281 x 224 mm.), hand-coloured etched vignette on dedication leaf, 17 hand-coloured engraved plates, hand-coloured aquatint frontispiece (bound after engraved plates), contemporary rough calf, blind tooled border, spine with raised bands in six compartments, red morocco label to spine, sprinkled edges, scattered spotting (affecting text leaves and Plate 8), dampstain to p. 29, upper joint starting to crack

REFERENCES

Dunthorne 306; Great Flower Books, p. 78; Nissen BBI 1968; Pritzel 9369

PROVENANCE

Ownership inscriptions of James Smith to front free endpaper and title-page

W £ 1,000-1,500



228

229

ANTONIO TARGIONI TOZZETTI

Raccolta di fiori frutti ed agrumi piu ricercati per l'ornamento dei giardini. Florence: Giuseppe Molini, 1825

Folio (481 x 323 mm.), 42 aquatint and stipple plates, partially printed in colour and hand-finished with opaque pigments, contemporary red half calf over marbled boards, leaves uncut, closed tears to lower and outer margins of Plate 8, dampstain to margin of Plate 18, spotting, browning at extremities, extremities rubbed

REFERENCES

Dunthorne, 298; Sitwell and Blunt, p. 77

W £ 5,000-7,000



229



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230

CHRISTOPH JAKOB TREW

Plantae Selectae quarum imagines ad exemplaria naturalia Londini in hortus curiosorum. [Nuremberg, 1750-1773]

10 parts (decuriae) in 1 volume, folio (528 x 352 mm.), 10 engraved titles (letters in red, black, and gold), 3 mezzotint portraits of Trew, G.D. Ehret, and J.J. Haid, 100 hand-coloured engraved plates after Ehret by Haid, each with the first word of the caption highlighted in gold, contemporary brown calf rebacked, spine with raised bands in eight compartments, contemporary red morocco label to spine, lacking main title-page, rebacked, repair to upper board

First edition of one of the greatest eighteenth-century botanical colour-plate books, without the very rare supplement by Vogel (published in two decuriae in 1790-1792). The *Plantae Selectae* is considered by Nissen to be the finest botanical work ever printed in Germany. Trew, physician at Nuremberg and amateur botanist, admired the talent and skill of his younger countryman, Georg Ehret, a gardener and flower painter. This work is their major collaboration, although Ehret did contribute several drawings to Trew's *Hortus nitidissimis*. Ehret is one of the great painters of flowering plants in the



230

eighteenth century and all 100 plates of the *Plantae selectae* were painted by him. Trew died in 1769, leaving the last three parts uncompleted. The work was finished by Benedict Christian Vogel, Professor of Botany at the University of Altdorf. The work was conceived as early as 1742 when Trew wrote to Christian Thran in Karlsruhe: "Every year I receive some beautifully painted exotic plants (by Ehret) and have already more than one hundred of them, which with other pieces executed by local artists, should later on, Deo volante, constitute an appendicem to Weinmann's publication but will, I hope, find a better reception than his". In 1748, agreement was reached that Johann Jacob Haid from Augsburg should provide the engravings, and the first part appeared in 1750. Trew died before the text of the last three decuriae was written and before the illustrations of Decuriae IX and X were printed.

REFERENCES

Dunthorne 309; *Great Flower Books*, p. 78; Hunt 539; Nissen *BBI* 1997; Stafleu TL2 15.131

PROVENANCE

"E.C. Weymouth" ownership stamp on title

W £ 25,000-35,000



Tab. III.

ANANAS folio vix serrato. Boeck. Ind. alt. P. II. p. 83. Rant. Hort. Chelf. p. 20. Mill. Gard. dec.

LOT 230



231



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231

TURKISH AND GREEK COSTUME DRAWINGS

“Costumi Turchi e Grechi fatti in Constantinopoli 1790”.

Folio (320 x 190mm.), manuscript title in pen and ink, 67 watercolour costume drawings on paper, each framed within a green painted rule border and manuscript caption beneath in an Italian hand, comprising a half-length portrait of Sultan Abdul Hamid I (dated 1789) and 66 full-length portraits of officials, soldiers, sailors, traders, ladies, etc., each drawing laid down and protected with a tissue guard, contemporary tree calf, flat spine, red morocco lettering piece, a few captions cropped, some dust-staining and light scattered spotting, neatly rebacked retaining original spine

An attractive album of Ottoman watercolour costume drawings. The album opens with a portrait of Sultan Abdul Hamid I, followed by a portrait of his son, then the Grand Vizier and other senior Ottoman officials, officers, military figures and members of the Sultan's household; these are followed by portraits of Greeks and other nationalities including women of Egypt, Mecca, and Albania. A pencil note on the title states “done by a Greek, self taught, [...]”.

During the eighteenth century European diplomats, merchants and travellers continued to visit the Ottoman Empire and Constantinople. Some were accompanied by artists and one of the most influential was Jean-Baptiste Van Mour (1671-1737). Many of the drawings in this album appear to be inspired by Van Mour's paintings. Van Mour was commissioned by the French ambassador Charles, marquis de Ferriol to paint a series of portraits of Ottoman officials and citizens in Constantinople between 1707 and 1708. When de Ferriol returned to France in 1711 he passed the paintings to Jacques Le Hay, keeper of prints in the royal library who arranged for them to be engraved and published in 1714

W £ 30,000-50,000



LOT 231



232

232

ELIZABETH TWING

Illustrations of the Natural Order of Plants. Arranged in Groups; with Descriptions. London: Joseph Cundall, 1849-1855

First edition, 2 volumes, folio (490 x 336 mm.), 160 hand-coloured lithographic plates, heightened with gum arabic, by and after Twining, printed by Day & Son, contemporary maroon half morocco by T. Fisher, spines with raised bands in six compartments, gilt edges, marbled endpapers, upper joints of both volumes splitting, extremities rubbed

Elizabeth Twining, philanthropist, educator, and botanist, was a member of the famous tea-merchant family. Inspired by William Curtis's *The Botanical Magazine*, she began making sketches at the Royal Horticultural Society, at Chiswick gardens, and the Royal Botanic Gardens at Kew. She also

wrote numerous religious and philanthropic writings. The two-volume folio edition of her *Illustrations of the Natural Orders of Plants* is considered to have a place among the finest lithographic flower books of the mid-nineteenth century. The "natural order" is that of Alphonse de Candolle, who rejected the Linnaean or "artificial" classification. The emphasis on the appearance of mature plants and their habitat rather than their physiology is echoed not only in her art but also in her lectures on plants, which as well as having a strong geographical theme also discussed how plants were used, particularly by women.

REFERENCES

De Belder sale 367; *Great Flower Books*, p. 145; Nissen *BB1* 2018; Pritzel 9591; Stafleu *TL2* 15.410

W £ 7,000-9,000



233

233

PIERRE VALLET

Le Jardin du roy tres chrestien Loys XIII. Paris: published by the author, 1623

Folio (356 x 215mm.), engraved architectural title, engraved portrait of Vallet, engraved portrait of Jean Robin, 91 etched and engraved plates, contemporary mottled calf, binding rebacked

"THE FIRST IMPORTANT FLORILEGIUM... A WORK OF GREAT BEAUTY" (Blunt, of the first edition). The work, first published in 1608, was produced for Marie de Medici, consort of Henri IV, and intended as a pattern book for floral embroidery. Blunt goes on to note that "in view of the purpose for which the plates were made, it is curious to find that they are treated with complete naturalism and botanical accuracy". The plates were drawn and engraved by Vallet, and were subsequently copied by De Bry and others. The text acknowledges the contribution of Jean Robin, director of the Royal Gardens, who introduced a number of exotics from Spain and the islands off the Guinea coast.

The first edition of 1608 names Henry IV on the title. For this second edition, which has been expanded to 91 plates opposed to the original's 73, the king has been changed to Louis XIII.

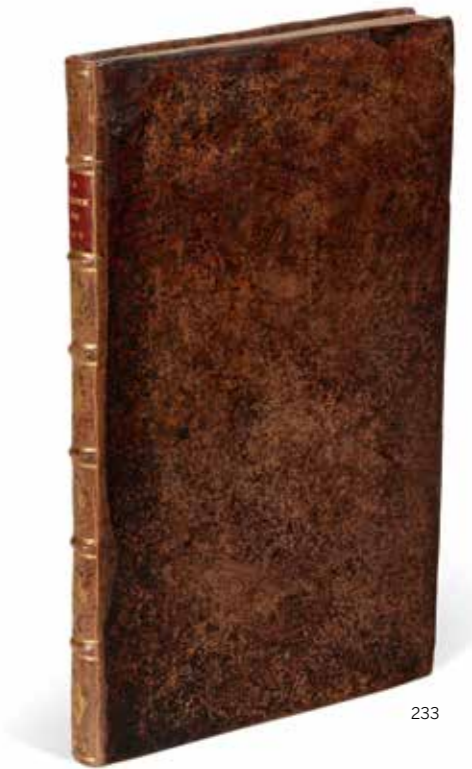
REFERENCES

Nissen *BB1* 2039 (calling for 90 plates); cf. Hunt 187 (first edition)

W £ 7,000-10,000



233



233



234



234



235



235



234

234

LOUIS PIERRE VIEILLOT

Histoire naturelle des plus beaux oiseaux chanteurs de la zone torride. Paris: J.E. Gabriel Dufour, 1805

folio (521 x 332 mm.), large paper copy, half-title, title, 72 fine engraved plates by L. Bouquet after J.G. Prêtre, printed in colours by Langlois and finished by hand, contemporary green morocco gilt, gilt edges, marbled endpapers, *slight spotting, spine faded*

This finely produced work was issued in twelve livraisons from 1805 onwards, but the date of completion is uncertain. It contains descriptions and figures of tropical finches, weaverbirds, and tanagers, the prints being similar in style to those of Audebert and Desmarest.

REFERENCES

Anker 514; *Fine Bird Books*, p. 112; Nissen *IVB* 956; Wood, p. 612; Zimmer, p. 654

PROVENANCE

Armorial stamp of John Bligh, 4th Earl of Darnley (1767-1831) (Stamp 1)

W £ 8,000-12,000

235

LOUIS JEAN PIERRE VIEILLOT

Histoire naturelle des oiseaux de l'Amerique Septentrionale, contenant un grand nombre d'espèces décrites ou figurées pour la première fois. Paris: Desray, 1807 [-1808]

FIRST EDITION, 2 volumes, folio (525 x 352 mm.), 131 engraved plates after J.G. Prêtre by L. Bouquet, printed in colours by Langlois and finished by hand, modern green half morocco over marbled boards, spine with raised bands in six compartments, leaves uncut, marbled endpapers, *scattered spotting, some transfer from illustrations onto facing leaves, spines faded to brown*

A classic of American ornithology. The present work contains descriptions of many North American birds, some of which predate those of Alexander Wilson. Vieillot, along with Wilson, was a pioneer in a new kind of ornithology in which birds were no longer assessed as specimens and skins but studied as living organisms within their environment. "Louis Jean Pierre Vieillot was one of the more discerning ornithologists who gave particular study to female, immature and seasonal plumages" (Allen).

Some copies are recorded with a double-page engraved map of North America not present in this copy.

REFERENCES

Allen 549-552; Anker 515; *Fine Bird Books*, p. 112; McGill/ Wood, p. 612; Nissen *IVB* 957; Zimmer pp. 654-655

W £ 10,000-15,000



235



236



236

236

NATHANIEL WALLICH

Plantae asiaticae rarioris; or, descriptions and figures of a select number of unpublished East Indian plants.
London: Treuttel and Würtz, Treuttel junior and Richter, 1830-1832

3 volumes, folio (533 x 348mm.), half-titles in volumes 1 and 3, 294 hand-coloured lithographed plates numbered 1-300 (on Whatman paper dated 1830-1832), plates 222-223 on one folding sheet, plates 296-300 a double-page map of India, olive green morocco elaborately gilt by Riviere, spines gilt in compartments with tan morocco lettering-pieces, gilt edges, occasional light foxing (mostly affecting guards), slight offsetting on map

A beautiful record of the plants of India, with detailed textual descriptions and fine illustrations, many of which were produced by the local artists Vishnupersaud and Gorachaud. Publication was sponsored by the East India Company, who appear in the list of subscribers with an order for 40 copies.

Wallich (1786-1854) worked as a surgeon and botanist for the Danish East India Company and then the East India Company, working as superintendent at the Calcutta Botanical Garden. The specimens he collected formed the heart of the East India Company Herbarium, which is now at Kew Gardens.

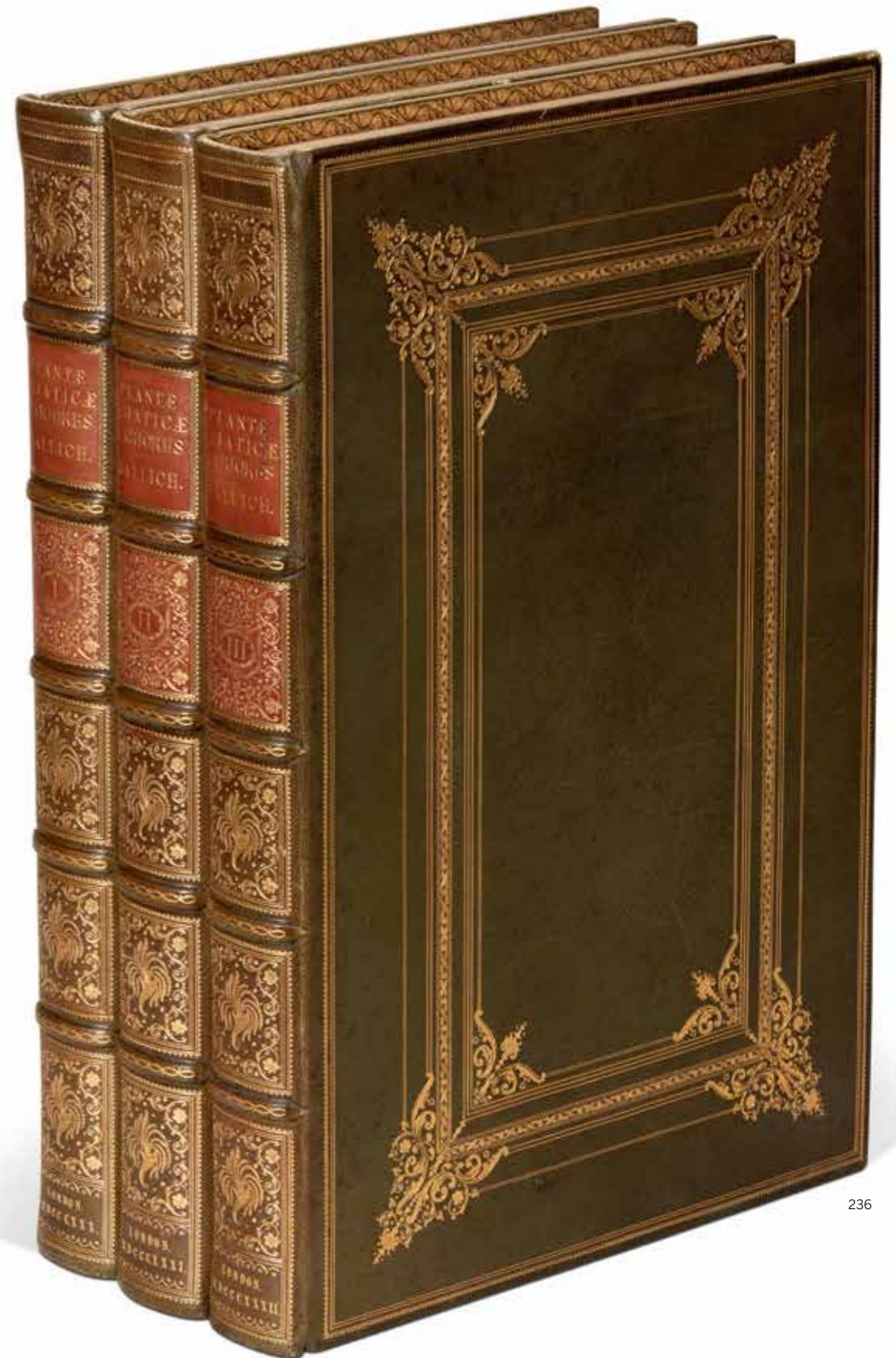
REFERENCES

Dunthorne 326; Nissen *BBI* 2099

PROVENANCE

Christopher Turnor (1809-1886), Stoke Rochford Library (Lincolnshire), armorial bookplate

W £ 15,000-20,000



236



237



237

237

JOHANN WILHELM WEINMANN

Phytanthoza iconographia... collectarum plantarum, arborum, fruticum, florum fructuum, fungorum. Regensburg: Hieronymus Lentz [text volumes; plate volumes I-III] and Heinrich Georg Neubauer [plate volume IV], 1735-1745

6 volumes (2 text volumes, 4 plate volumes), folio (390 x 242 mm.), text volumes: mezzotint allegorical frontispiece of Ceres with attendants by J.J. Haid after Baumgartner and mezzotint portrait of Weinmann by Haid after M.C. Hirschman in volume I, mezzotint portrait of Bieler after Hirschman in volume II, the foregoing three mezzotints all printed in blue, titles in Latin and German in volume I (volume II lacking title), plate volumes: 1025 engraved and mezzotint plates (numbered 1-1025; 5 folding) printed in colour and finished by hand after Ehret, Asamin, and others by Bartolomäus Seuter, Johann Ridinger, and Johann Jakob Haid, contemporary panelled calf, spines with raised bands in eight compartments, worming at margins of first text volume, second text volume lacking title, slight dampstain at outer margins of mezzotint portraits, minor adhesive transfer on plate 2, dampstain to plate 225, plate 892

shaved at outer margin, a few plates with small closed tears (not affecting illustrations), title of third plate volume creased, spine of first plate volume repaired at foot

This is the first complete edition of an extremely valuable record of the plant kingdom as it was understood in the mid eighteenth century. The plants are ordered alphabetically, as was done just preceding the introduction of Linnaeus' revolutionary system of classification. The work is also valued for the high artistic standard of its plates, showing algae, bulbs, flowering plants, vegetables, fruits, shrubs, and trees. Weinmann's masterpiece was "the first botanical book to use colour-printed mezzotint successfully" (Hunt).

REFERENCES

A *Cleveland Herbal* 388; Dunthorne 327; Hunt 494 (the preliminary issue); Nissen *BBI* 2126; Pritzel 10140; Stafleu *TL2* 17050

W £ 40,000-60,000





238

JOHN WHITE

Journal of a Voyage to New South Wales with Sixty-five Plates of Non descript Animals, Birds, Lizards, Serpents, curious Cones of Trees and other Natural Productions. London: J. Debrett, 1790

FIRST EDITION, 4to (292 X 231 mm .), engraved title-page vignette, list of subscribers, 65 hand-coloured engraved plates, contemporary brown calf, spine gilt, red and green morocco labels in second and fourth compartments, *upper board detached*

"White's Journal is of key importance to any collection of Australiana and is essential to a collection of Foundation books" (Wantrup, p. 78). John White was surgeon general to the settlement of New South Wales and sailed with the First Fleet. His account makes good some omissions in that of Governor Phillip, and is the best of the early descriptions of the natural history of the colony.

REFERENCES

Ferguson 97; Hill (2004) 1858; Nissen ZBI 4390; Wantrup 17

PROVENANCE

John Lambton, 1st Earl of Durham (1792-1840), Lambton Castle, County Durham, bookplate

W £ 3,000-4,000

238



239

BENJAMIN WILKES

One hundred and twenty copper-plates of English moths and butterflies. London: Benjamin White, 1773

4to (301 x 252 mm.), 119 hand-coloured engraved plates (of 120, lacking plate 122), contemporary straight-grained red morocco gilt, gilt edges, marbled endpapers, *plates CVI, CVII, and CXI shaved at upper margin, repairs to plate CXVI, plate CXX frayed at outer margin, splitting at final gathering*

REFERENCES

Nissen ZBI 4410a

W £ 5,000-7,000

239

240

KARL LUDWIG WILDENOW

Hortus Berolinensis, sive icones et descriptiones, plantarum rariorum vel minus cognitarum, quae in Horto Regio Botanico Berolinensis excoluntur. Tomus I [-II]. Berlin: Fr. Schüppel, [1803-] 1806 [-1816]

folio (419 x 262mm.), engraved title to volume 1, index leaf after plate 72 (the end of vol.1), hand-coloured engraved plan of the gardens, 108 hand-coloured engraved plates by F. Guimpel, contemporary diced calf-backed boards

FIRST EDITION, issued in parts from 1803 onwards. Willdenow (1765-1812) was the director of the Botanical Garden in Berlin and was responsible for developing the electoral kitchen garden into a world-renowned scientific collection of exotic flora, assigned to the Friedrich-Wilhelm University. Willdenow was the teacher of Alexander von Humbolt (who worked in the garden) and Heinrich Link, who completed this work after Willdenow's death in 1812.

The book was subsequently reissued with a new title-page dated 1816 containing additionally a two-page epilogue by Link and a new engraved plan of the garden showing Willdenow's rearrangements, not present in this copy.

The work contains four plates of dahlias, here renamed Georgina after Willdenow reclassified them; he had been sent seeds by Humbolt from his travels in Mexico in 1805.

REFERENCES

Dunthorne 333; Nissen BBI 2157

W £ 10,000-15,000



240

241

JOSEPH WOLF AND WILLIAM HUGGINS

Album of drawings. [no date]

An album of 20 watercolour and pencil drawings, chiefly ornithological, mounted on thick card, all but one of which are by Joseph Wolf, one further drawing signed 'After Wolf. W.H.' (William Huggins), includes originals for Life and Habits, and Dresser's Birds of Europe, large 4to (391 x 331 mm.), red morocco, spine with raised bands in six compartments, gilt edges, marbled endpapers, *card mount of one drawing splitting, inkstain to upper cover*

W £ 6,000-8,000



241



242

242

JOSEPH WOLF

Animal drawings. [no dates]

120 original drawings mounted on card, up to 9 on a page, watercolour, ink, some charcoal and pencil sketches, loose in 2 contemporary book-style half morocco boxes, spotting, boxes bumped at extremities with upper joints cracked

Joseph Wolf was born in Mörz near Coblenz in Germany. He had an early interest in ornithology and would spend hours watching and drawing birds when a child. He was apprenticed for three years to the Brothers Becker, lithographers of Coblenz, and subsequently became a lithographer at Darmstadt. Shortly afterwards Wolf went to Antwerp in search of practical instruction in drawing, where he mainly painted ornithological studies. In 1848 he left Germany for London, where he obtained employment at the British Museum.

Wolf drew for a very large number of publications on natural history, two of the most important being John Gould's *Birds of Great Britain* and *Birds of Asia*, and he also worked for the Royal Zoological Society. He exhibited at the Royal Academy between 1849 and 1877 and at the Royal Institution in 1874. Many of his drawings of birds and animals are in the Victoria and Albert Museum.

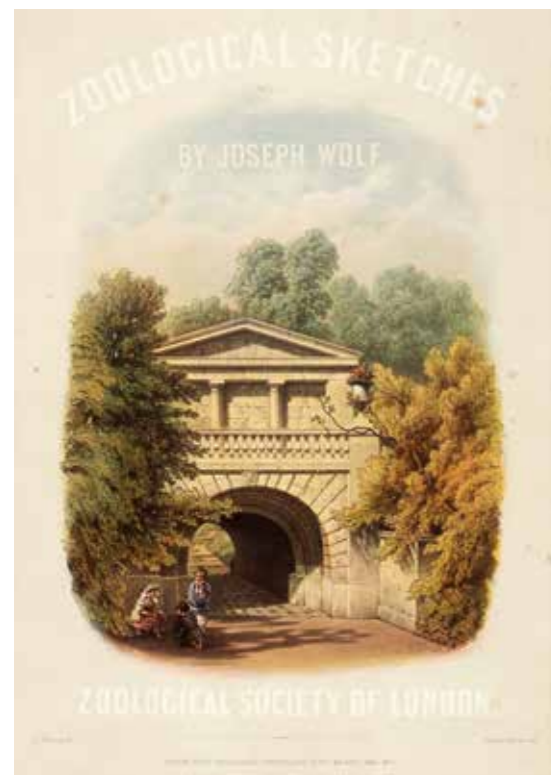
W £ 30,000-50,000



242



243



243

243

JOSEPH WOLF

Zoological Sketches by J.W. made for the Zoological Society of London, from animals in their vivarium, in the Regent's Park, edited with notes by Philip Lutley Sclater. London: Henry Graves and Company, 1861-1867

2 volumes, folio (584 x 435 mm.), lithographed frontispiece (volume 1), hand-coloured lithographed title-pages, letterpress title-pages, list of subscribers, lists of plates, 100 fine hand-coloured lithographed plates by Joseph Smit after Joseph Wolf, plates with gilt-lettered captions, loose in contemporary red morocco-backed box, spotting (mostly at prelims, some light spotting affecting plates), dampstain to plate XLV 'The Great Bustard' and to verso of corresponding explanatory text leaf, some leaves frayed at margins or with small marginal closed tears (not affecting illustrations or text), morocco-backed boxes bumped at extremities, box for volume I becoming fragile

An exceptional collection of 100 plates after Wolf's drawings, commissioned by the Zoological Society in 1852 and depicting the various species from the society's vivarium in Regent's Park. Joseph Wolf was already established as the illustrator of choice for figures including John Gould and David Livingstone and Charles Darwin, and the brief given was to produce "an accurate artistic record of the living form and expression of the many rare species of animals which exist from time to time in the menagerie".

REFERENCES

Anker 539; *Fine Bird Books*, p. 115; Nissen *IVB* 1012; Wood, p. 633

W £ 10,000-15,000

244

JOSEPH WOLF

Original watercolour drawings of birds. [No date]

Eleven small watercolour and pencil drawings of birds, mounted on card, many signed by the artist, 4to (390 x 330 mm.), red morocco circa 1900 by R. H. Porter, spine with raised bands in six compartments, gilt edges, marbled endpapers, upper joint starting to split

For other works by Wolf, please see lots 241-243.

W £ 4,000-6,000

245

FLORENCE H. WOOLWARD

The Genus Masdevallia. Issued by the Marquess of Lothian... chiefly from plants in his collection of orchids at Newbattle Abbey... with additional notes by F.C. Lehmann. London and Grantham: R.H. Porter and Lyne and Son, [1890]-1896

Folio (438 x 305 mm.), dedication leaf, errata leaf, double-page lithographed map of Central and South America, 87 hand-coloured lithographed plates, one double-page, wood-engraved head-pieces, contemporary green half morocco, spine sunned

Florence Woolward was commissioned by Schomberg Kerr, 9th Marquess of Lothian to paint his extensive orchid collection, and this was published as "The Genus Masdevallia". Woolward had no formal education in artistry or botany, but spent ten years on visits to Newbattle Abbey, depicting more than 350 orchids, of which 85 were Masdevallias.

Having been unable to employ a professional botanist to write the text accompanying each plate, Florence decided to write it herself, assisted by frequent visits to the British Museum collections. The work appeared in nine parts between 1891 and 1896, each part with ten plates and text, the final part having seven plates. Each species has detailed notes on its habitat in the Andes written by Friedrich Carl Lehmann. The plates were lithographed by Florence herself. Originally 250 copies were planned, but it appears that only 150 were actually issued, with 100 being bound. In the introduction Florence touches upon her involvement in the book's preparation for publication: "It is no doubt advantageous in botanical work ... that the person who makes the original drawing from nature should also lithograph the plates and indicate the colours to be used by the colorist, for, by this means, the work passes through fewer hands and is more likely to turn out accurate. I have therefore pursued this method throughout the present work, and have, besides, touched up the colouring of every plate sent out, numbering nearly 9,000".

REFERENCES

Great Flower Books, p. 81; Nissen *BBI* 2185

W £ 2,000-2,500



244



245

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These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Bidding in advance of the live auction Certain auctions have a period of online bidding followed by a live auction. In such cases, if you are unable to attend the live auction in person and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on [sothebys.com](https://www.sothebys.com) or via the Sotheby's App (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide the requested information. Once you have done so, navigate to your desired lot and click the "Place Bid" button to start the process. You may bid at or above the starting bid displayed on the Online Platforms. Please note that Sotheby's reserves the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications on your device) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note that in certain circumstances clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push (if enabled on your device). Please refer further to the "DURING THE AUCTION" section below. Online bids are made subject to the Additional Terms and Conditions for Online Bidding, which are published below and can

also be viewed at [sothebys.com](https://www.sothebys.com), as well as the Conditions of Business applicable to the sale. Online bidding may not be available for Premium Lots.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates do not include the buyer's premium, overhead premium, any applicable Artist's Resale Right levy or VAT.

Pre-sale Estimates in US Dollars and Euros

Although the sale is conducted in pounds sterling, the pre-sale estimates in some cases are also published in US dollars and/or Euros. The rate of exchange is the rate at the time of publication of this guide. Therefore, you should treat the estimates in US dollars or Euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibition. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers below.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the item of property.

2. DURING THE LIVE AUCTION

Conditions of Business Sotheby's auctions are governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in a Sotheby's auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer. Online bids are made subject to the Conditions of Business applicable to the sale and the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at [sothebys.com](https://www.sothebys.com).

Bidding at the Live Auction Following any applicable online bidding period, bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers published below.

Bidders using an Online Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed at [sothebys.com](https://www.sothebys.com), as well as the Conditions of Business applicable to the sale. Online bidding may not be available for Premium Lots.

Bidding in Person If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. Proof of identity will be required. If you are a first-time bidder, you will also be asked for your address, phone number, email address and signature in order to create your account. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Telephone Bids In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you. Please see [sothebys.com](https://www.sothebys.com) or contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Absentee Bidding For some sales (other than where the option to submit an Advance Bid (as defined below) is enabled and a current bid is visible on the Online Platforms), if you are unable to attend the live auction in person, you may place your maximum bid prior to the start of the live auction on an Online Platform or by submitting your maximum bid in writing to the Bids Department. When the lot that you are interested in comes up for sale, the auctioneer will execute the bid on your behalf, making every effort to purchase the lot for as little as possible and never exceeding your limit. Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction. This service is free and confidential.

Advance Bidding For certain sales, bidders may submit bids in advance of the live auction (“Advance Bid”) through an Online Platform, as described above in “BEFORE THE AUCTION” section or by submitting your maximum bid in writing to the Bids Department. For these sales, if you submit an Advance Bid prior to the live auction, the system will automatically bid on your behalf up to and including your predetermined maximum Advance Bid in response to other bids and will alert you via email and push notifications (if enabled on your device). During the live auction, if your Advance Bid remains as the leading bid, the auctioneer will execute your bid on your behalf in response to other bids. You may also continue to bid during the live auction above your predetermined maximum Advance Bid via an Online Platform using the Live Online Bidding method described below.

Live Online Bidding If you cannot attend the live auction, it may be possible to bid live online via an Online Platform. For information about registering to bid via an Online Platform please refer to sothebys.com.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers published below.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby’s will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby’s employees may bid only if the employee does not know the reserve and fully complies with Sotheby’s internal rules governing employee bidding.

US Economic Sanctions The United States, the United Kingdom and the European Union maintain economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States, the United Kingdom and the European Union of certain items originating in sanctioned countries. The purchaser’s inability to import any item into these countries as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Currency Board As a courtesy to bidders, a currency board is operated in many salerooms. It displays the lot number and current bid in both pound sterling and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby’s assumes no responsibility for any error or omission in the currency amounts shown.

3. AFTER THE AUCTION

Invoices Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

For lots eligible for payment in cryptocurrencies (as indicated by the Cryptocurrency Payments symbol), payments made in cryptocurrency shall be subject to the additional terms set out in the Additional Terms and Conditions for Payment in Cryptocurrency section below and in Condition 7(b) of the Conditions of Business for Buyers applicable to the sale.

- It is against Sotheby’s general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby’s policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver’s licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby’s. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby’s account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby’s accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby’s premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made (a) online at <http://www.sothebys.com/en/invoice-payment.html>; (b) via the Sotheby’s App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby’s premises in London.

We reserve the right to seek identification of the source of funds received.

New Clients If you have opened a new account with Sotheby’s since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released

to you. We may also contact you to request a bank reference. Please provide government issued photographic identification such as a passport, identity card or driver’s licence and confirm your permanent address.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller’s agreement, Sotheby’s may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby’s may require credit references and proof of identity and residence.

Collection It is Sotheby’s policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby’s. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Please note that items marked with a ‘W’ in the catalogue will be sent to Sotheby’s Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby’s Greenford Park, Storage and Collection Information published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Purchases remaining at our New Bond Street premises 90 days after the sale may be transferred to Sotheby’s Greenford Park Fine Art Storage (see Sotheby’s Greenford Park, Storage and Collection information). All such transferred purchases will be subject to further storage and handling charges from the point of transfer.

Loss or Damage Buyers are reminded that Sotheby’s accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Shipping Sotheby’s offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further assistance please contact: Post Sale Services (Mon-Fri 9am to 5pm) Tel +44 (0)20 7293 5220 Fax +44 (0)20 7293 5910 Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation

is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer’s expense. Sotheby’s may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer’s responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby’s, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK.

- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

Sotheby’s recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. It is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation and there are significant restrictions amounting to an almost total ban on the import and export of any elephant ivory into the UK and the EU. Sotheby’s suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer’s responsibility to obtain any export or import licences and/or certificates

as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers published below). Please note that Sotheby’s is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US, the UK and the EU. A buyer’s inability to export or import these lots cannot justify a delay in payment or a sale’s cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see beside the lots of property included in this sale.

◊ **Guaranteed Property**

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby’s or jointly by Sotheby’s and a third party. Sotheby’s and any third parties providing a guarantee jointly with Sotheby’s benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby’s may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is -guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ **Property in which Sotheby’s has an Ownership Interest**

Lots with this symbol indicate that Sotheby’s owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⚡ **Irrevocable Bids**

Lots with this symbol indicate that a party has provided Sotheby’s with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder’s obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby’s may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby’s will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer’s premium, overhead premium and other amounts paid to Sotheby’s in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby’s will notify bidders that there is an irrevocable bid on the lot by one or more of the following

means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby’s or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby’s requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

¥ **Interested Parties**

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer’s premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party’s possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

⊖ **No Reserve**

Unless indicated by a box (⊖), all lots included in this sale are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby’s and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. Where a lot is offered “without reserve” absentee bids will be executed at a minimum of 10% of the low estimate. If any lots included in a sale are offered without a reserve, these lots are indicated by a box (⊖). If all lots included in a sale are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ **Property Subject to the Artist’s Resale Right**

Purchase of lots marked with this symbol ⊕ will be subject to payment of the Artist’s Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist’s Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist’s resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US or the EU. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

▭ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

🏆 Premium Lot

In order to bid on "Premium Lots" (🏆 in print catalogue or 🏆 in eCatalogue) you will be requested to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

🌐 Cryptocurrency Payments

Sotheby's will accept cryptocurrency as payment for lots with this symbol, within the parameters specified in the Conditions of Business for Buyers applicable to the sale and subject to the Additional Terms and Conditions for Payment in Cryptocurrency stated in the Buying At Auction guide for the relevant sale. Please review those terms and conditions if you are interested in paying in cryptocurrency, and contact Post Sale Services for more information.

Please refer to VAT information for Buyers for VAT symbols used in this sale. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium and overhead premium. Buyer's premium and overhead premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed below.

VAT AND OTHER TAX INFORMATION FOR BUYERS

VAT

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium and overhead premium. Buyer's premium and overhead premium may attract a charge in lieu of VAT.

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. Sotheby's is unable to provide tax advice to you and recommends you obtain independent tax advice. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of a sale of a Lot will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the cataloguing (or amending sale room notice).

PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol the property is free from VAT and Sotheby's will not charge VAT on the hammer price, the buyer's premium or the overhead premium.

PROPERTY WITH A # SYMBOL

Although these items are not free from VAT, Sotheby's is able to use the margin scheme and VAT will not normally be charged on the hammer price. Sotheby's must bear VAT on the buyer's premium and overhead premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium and overhead premium, respectively, on our invoice and will not be separately identified.

Please see 'Exports from the United Kingdom' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium and overhead premium may be cancelled or refunded.

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Services Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Post Sale Services Department for assistance.

PROPERTY WITH A † (SINGLE DAGGER) SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on the hammer price, buyer's premium and overhead premium.

Please see 'Exports from the United Kingdom' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

Except where the buyer is in business, Sotheby's must always charge VAT on the buyer's premium and overhead premium for these lots and will neither cancel nor refund the VAT charged.

PROPERTY WITH A α (ALPHA) SYMBOL

Items sold to buyers whose address is in the UK will be assumed to be remaining in the UK. The property will be invoiced as if they had a # symbol (see 'Property with a # symbol' above).

Items sold to buyers whose address is outside the UK will be assumed to be exported from the UK. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the United Kingdom'. The buyer's premium and overhead premium will always attract VAT, except where the buyer is in business. However, buyers who are not intending to export their property from the UK should notify our Post Sale Services Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property with a # symbol' above).

PROPERTY SOLD WITH A ‡ (DOUBLE DAGGER) OR Ω (OMEGA) SYMBOL

These items have been imported from outside the UK to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate

Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of a live sale or the closing date of a timed auction.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and overhead premium and hence will charge an amount in lieu of VAT at the standard rate on these premiums. This amount will form part of the buyer's premium and overhead premium on our invoice and will not be separately identified.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after the live sale or the closing date in the case of timed auctions, as applicable, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price, buyer's premium and overhead premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

EXPORTS FROM THE UNITED KINGDOM

In certain circumstances VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated in the following paragraphs.

Where a non UK buyer is able to show that it is in business, the VAT charged on the buyer's premium and overhead premium on lots sold with the † symbol may be refunded. Sotheby's is required to keep evidence sufficient to show HMRC that this is the case, acceptable evidence would include a current VAT, GST or Sales Tax registration or advertising material to show that the business offers its goods and services for sale.

In any case where Sotheby's is unable to refund any VAT charged it may be possible to make a claim direct to HMRC, further information is available on their website at www.hmrc.gov.uk/vat/managing/international/nonEU-visits.htm, such refunds are available to businesses located outside of the UK.

PROPERTY WITH A # SYMBOL

The amount in lieu of VAT charged on buyer's premium and overhead premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the UK within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods. Please note no refund is possible for non business purchasers unless the lot is exported by Sotheby's.

PROPERTY WITH A † (SINGLE DAGGER) SYMBOL

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the UK and the property is exported from the UK within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods. Sotheby's is not able to cancel or refund any VAT charged on sales made to UK residents unless Sotheby's exports the property directly from the UK. Any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Please note that it is no longer possible for Sotheby's to make a refund of VAT to a non business purchaser unless Sotheby's is instructed to ship the property.

Property with a ‡ (double dagger) or a Ω (omega) symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

• Sotheby's is instructed to ship the property to a place outside the UK

• The property has been purchased by a business and is hand carried directly from the UK and Sotheby's pre lodge the export entry with HMRC

• The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's.

Under all other circumstances Sotheby's is required to complete the importation and pay

the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

PROOF OF EXPORT REQUIRED

For lots sold under the margin scheme (# symbol for Books) or the normal VAT rules († symbol), Sotheby's must be provided with appropriate documentary proof of export from the UK.

For lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond), the lots must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

Business buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

Sotheby's is not able to cancel or refund any VAT charged on sales made to UK residents unless the lot is subject to Temporary Admission and the property is exported from the UK and Sotheby's is instructed to ship directly within 3 months.

Sotheby's is not able to cancel or refund any VAT charged on sales to UK residents unless the lot is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

Any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK and may be considered for VAT charged on buyer's premium and overhead premium on property sold under the normal VAT rules (i.e. with a 'dagger' or 'alpha' symbol).

Email the Overseas Repayment Unit at: newcastle.ou.hmrc.gsi.gov.uk

Use this email to contact HMRC about reclaiming VAT paid in the UK if your business is based overseas.

SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to

collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, overhead premium, artist's resale right levy and any requested shipping services including insurance, as applicable) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as published below;
- (iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on www.sothebys.com and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

“ARR” is applicable artist resale right royalty payable by the Buyer on the qualifying Property;

“Bidder” is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

“Buyer” is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person’s principal when bidding as agent;

“Buyer’s Expenses” are any costs or expenses due to Sotheby’s from the Buyer, including an amount in respect of any applicable VAT thereon, and any Artist’s Resale Right Levy payable in respect of the sale of the Property;

“Buyer’s Premium” is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

“Counterfeit” is as defined in Sotheby’s Authenticity Guarantee;

“Hammer Price” is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

“Overhead Premium” is the allocation of Sotheby’s overhead costs relating to Sotheby’s facilities, property handling and other administrative expenses that is payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction in the sale catalogue plus any applicable VAT or amount in lieu of VAT;

“Purchase Price” is the Hammer Price and applicable Buyer’s Premium, Overhead Premium, ARR and VAT;

“Reserve” is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

“Seller” is the person offering a lot for sale (including their agent (other than Sotheby’s), executors or personal representatives);

“Sotheby’s” means Sotheby’s, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

“Sotheby’s Company” means both Sotheby’s in the USA and any of its subsidiaries (including Sotheby’s in London) and Sotheby’s Diamonds SA and its subsidiaries (in each case “subsidiary” having the meaning of Section 1159 of the Companies Act 2006);

“VAT” is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY’S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby’s knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby’s is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby’s is available for inspection by Bidders prior to the sale. Sotheby’s accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder’s own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the cataloguing or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any cataloguing, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby’s. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby’s absolute discretion.

(e) No representations or warranties are made by Sotheby’s or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby’s shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby’s shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby’s Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby’s (or any Sotheby’s Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers’ Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby’s in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby’s owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby’s or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby’s nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby’s liability in respect of any fraudulent misrepresentation made by Sotheby’s or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby’s or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby’s has absolute discretion to refuse admission to the live auction. Bidders who wish to bid in person must complete a Paddle Registration Form and supply such information and references as required by Sotheby’s. Bidders act as principal unless they have Sotheby’s prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Where available, telephone bids are offered as an additional service for no extra charge, at the Bidder’s risk and shall be undertaken with reasonable care subject to Sotheby’s other commitments at the time of the live auction; Sotheby’s therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on www.sothebys.com or via the Sotheby’s App) which apply in relation to bids submitted via an Online Platform, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the start of the live auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) During the live auction, the auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on

behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer’s hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the live auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer’s Expenses are due by the Buyer in pounds sterling (except to the extent permitted in Condition 7(b)) immediately on conclusion of the live auction (the “Due Date”) notwithstanding any requirements for export, import or other permits for such lot.

(b) For lots eligible for payment in cryptocurrencies, payments made in cryptocurrency shall be subject to the terms in this Condition 7(b), in addition to the terms set out in Condition 7(a):

(i) Sotheby’s will accept payment in cryptocurrency only for lots designated as eligible for such in the sale catalogue, or by any oral or written announcement or notice prior to or during the sale, and only in the following cryptocurrencies: USDC, BTC and ETH.

(ii) The amount due will be the cryptocurrency equivalent at the time payment is made of the amount invoiced. This means that only a portion of the Purchase Price may be payable in cryptocurrency and the remainder in pounds sterling. The Buyer will be responsible for applicable network fees required to successfully conduct the transaction on the blockchain.

(iii) Any payment in cryptocurrency must be made within ten (10) business days of your receipt of the invoice from Sotheby’s, and payment must be made between the hours of 9:00am and 5:00pm Eastern Time (U.S.), Monday to Friday (and not on a U.S. public holiday).

(iv) Payment must be made from an account or digital wallet in the Buyer’s name maintained with one of the following platforms: (1) Coinbase Custody Trust; (2) Coinbase, Inc. (including Coinbase, Coinbase Pro and Coinbase Prime accounts); (3) Fidelity Digital Assets Services, LLC; (4) Gemini Trust Company, LLC; or (5) Paxos Trust Company, LLC. Partial payments from multiple digital wallets will not be accepted, and the Buyer will be required to provide documentation reasonably requested to confirm that the Buyer owns the wallet used to make payment.

(v) Payments in cryptocurrency will not be accepted other than in accordance with this Condition 7(b). If the Buyer makes payment in cryptocurrency other than in accordance with Condition 7(b), Sotheby’s may, in its sole discretion, return those funds to the Buyer and hold the Buyer responsible for all third-party fees (including, without limitation, network fees, taxes, transfer fees, etc.), and in such circumstances Sotheby’s may require the Buyer

to pay in the fiat currency of the sale. In addition, in the event Sotheby’s makes any refund of taxes to the Buyer and the Buyer paid such taxes using cryptocurrency, the Buyer understands and agrees that Sotheby’s, at our sole discretion, may refund the Buyer (1) the same amount(s) of the same cryptocurrency that the Buyer paid to Sotheby’s for such taxes; (2) the amount(s) in fiat currency that Sotheby’s invoiced to the Buyer for such taxes; or (3) the fiat currency equivalent at the time the refund is made of the amount(s) of cryptocurrency that the Buyer paid for such taxes. In no circumstance will the Buyer be entitled to receive any appreciation on the value of the cryptocurrency that the Buyer provided to Sotheby’s as payment in connection with a refund.

(vi) Once the Buyer initiates a cryptocurrency transaction, the transaction cannot be reversed; this is inherent in the nature of cryptocurrencies and not a policy set by Sotheby’s. The Buyer is responsible for verifying that the Buyer has sent the correct amount to the correct digital wallet address.

(vii) If the Buyer makes payment in cryptocurrency from a digital wallet or account, the Buyer represents and warrants the following:

(a) the Buyer owns the digital wallet and the cryptocurrency used to make payment; (b) the digital wallet or account is not directly or indirectly hosted, operated, or otherwise controlled by anyone that is the subject of economic sanctions, embargoes or other trade restrictions in any jurisdiction, including those administered and enforced by the United States, European Union, United Kingdom, United Nations Security Council, or other applicable sanctions authority (collectively, “Sanctions”) or located, resident, or organised in a country or territory that is the subject of Sanctions (including Crimea, Cuba, Iran, North Korea, and Syria) (collectively, “Sanctioned Jurisdictions”); (c) the cryptocurrency or any other assets in the digital wallet or account used for the bid or purchase were not sourced from anyone that is the subject of Sanctions or located, resident, or organised in a Sanctioned Jurisdiction; and (d) the Buyer’s payment in cryptocurrency will not cause (or otherwise result in) Sotheby’s, the Seller or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery or anti-corruption laws, or any other applicable laws.

(viii) Sotheby’s shall have no liability for any payment made by the Buyer in cryptocurrency that is not received by Sotheby’s for whatever reason.

(ix) The Buyer acknowledges the risks inherent to the use of cryptocurrency, including without limitation the risk of faulty or insufficient hardware, software, and internet connections; the risk of introduction or intrusion of malicious code or software; the risk of hacking or unauthorised access to the Buyer’s digital wallet or information stored therein, or of theft or diversion of funds therefrom; volatility and unstable or unfavourable exchange rates; and the risk of unfavourable regulatory intervention and/or tax treatment in relation to transaction in such currency. Sotheby’s will have no liability for any of the foregoing.

(c) Title in a purchased lot will not pass until Sotheby’s has received the Purchase Price and Buyer’s Expenses for that lot in cleared funds. Sotheby’s is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer’s unconditional obligation to pay the Purchase Price and Buyer’s Expenses.

(d) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the live auction. Purchased lots are at the Buyer’s risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the live auction. Until risk passes, Sotheby’s will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby’s assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(e) For all items stored by a third party and not available for collection from Sotheby’s premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(fe) All packing and handling is at the Buyer’s risk. Sotheby’s will not be liable for any acts or omissions of third party packers or shippers.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the live auction, Sotheby’s may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer’s sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby’s Company against any amounts owed to Sotheby’s by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby’s by the buyer as part of the Purchase Price and Buyer’s Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby’s as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer’s Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer’s property which is in the possession of a Sotheby’s Company. Sotheby’s shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby’s;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. BIDDER'S AND/OR BUYER'S WARRANTIES

(a) The Bidder and/or Buyer warrants that:

(i) the Bidder and/or Buyer will provide to Sotheby's, upon request, verification of identity and any additional information required to comply with Sotheby's Know Your Client ("KYC") requirements and/or the applicable law, failing which Sotheby's shall be entitled either not to complete or to cancel the sale of any Lot, as appropriate;

(ii) the Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade (A) in the jurisdiction in which it does business, and (B) that are administered and enforced by the United States, European Union, United Kingdom, United Nations Security Council or other relevant sanctions authority, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)"); and

(iii) the funds used for purchase and settlement of the lot(s) are not connected with nor have any link to nor are derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity, and the Bidder/Buyer is neither under investigation, nor has been charged with or convicted of without limitation, tax evasion, money laundering, terrorist activities or other criminal activity.

(b) Where the Bidder is bidding on behalf of another person or acting as agent (in either case, the "Agent") for another party (the "Principal(s)"), the "Bidder" or "Buyer" shall refer to Principal and Agent jointly and severally unless otherwise expressly indicated and the Agent warrants in its own capacity (in addition to the warranties set out in Condition 9(a) which are given jointly and severally by the Agent and the Principal) that:

(i) the Principal(s) is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s);

(ii) the funds used for purchase and settlement of the lot(s) are not connected with, nor have any link to any criminal activity, including without limitation tax evasion, money laundering, terrorist activities or other criminal activity and that the arrangements between the Agent and the Principal(s) of the lot(s) or otherwise do not, in whole or in part facilitate tax crimes;

(iii) the lot(s) purchased by the Agent or the

Principal(s) is not being purchased for the purposes of, or being used in any way connected with, or to facilitate breaches of any applicable tax, anti-money laundering or anti-terrorism laws or regulations;

(iv) the Agent has conducted appropriate customer due diligence on the Principal(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws and regulations and the Agent does not know and has no reason to suspect that the funds used for settlement are derived from or connected with proceeds of any criminal activity including without limitation tax evasion, or that the ultimate buyer(s) is under investigation, or has been charged with or convicted of money laundering, terrorist activities or other criminal activity; and

(v) the Agent will disclose to Sotheby's the identity of the Principal and will provide to Sotheby's, upon request, verification of identity and any additional information required to comply with Sotheby's KYC requirements and/or the applicable law with respect to the Agent and the Principal and/or to evidence the Agent's authority to bid on behalf of the Principal and to bind the Principal. If the Agent fails to satisfy Sotheby's KYC requirements, Sotheby's shall be entitled either not to complete or to cancel the sale of any Lot, as appropriate.

(c) The Bidder and/or Buyer hereby undertakes and warrants that none of the funds used for purchase and settlement will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

(d) Sotheby's reserves the right to seek identification of the source of funds received, and to make enquiries about any person transacting with Sotheby's. If Sotheby's has not completed its enquiries in respect of anti-money laundering, anti-terrorism financing or other checks as it considers appropriate concerning the Bidder and/or Buyer or the Seller to Sotheby's satisfaction at its discretion, Sotheby's shall be entitled either not to complete or to cancel the sale of any lot, as appropriate, and to take any further action required or permitted under applicable law without any liability to the Bidder and/or Buyer.

10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the live auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the live auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original live auction.

11. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices published in respect of the lot reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

12. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number of the sale. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction All Bidders and Sellers agree that the Courts of England and Wales are to have exclusive jurisdiction to settle all disputes (including non-contractual disputes) arising in connection with all aspects of all matters

or transactions to which these Conditions of Business relate or apply.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in the Courts of England and Wales by personal service, delivery by mail or delivery by email at the last address of the relevant Bidder or Seller known to Sotheby's or any other usual address, or in any other manner permitted by English law, or by the law of the place of service.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on sothebys.com or via the Sotheby's App (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

ADVANCED BIDDING

1. In the case of certain auctions, bidders can bid in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to amend the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids

Department, except that you may not lower it to a level lower than the current leading bid.

Please note that in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push (if enabled on your device).

LIVE ONLINE BIDDING

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, you accept and agree that bids submitted in this way are final and that you may not be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from an Online Platform using your Sotheby's account, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using Online Platforms to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

GENERAL USE OF AN ONLINE PLATFORM

4. By bidding via an Online Platform, you accept and agree that bids submitted in this way are final and that you may not be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from an Online Platform using your Sotheby's account, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and all applicable taxes and other applicable charges.

5. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

6. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

7. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

8. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information which may or may not be shown in the My Bids section and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for

payment and collection of property remain the same regardless of how the winning bid was submitted.

9. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

10. Online bidding will be recorded.

11. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

Additional Terms and Conditions for Payment in Cryptocurrency

The following terms and conditions provide important information related to lots with the symbol " " indicating that Sotheby's will accept cryptocurrency as a form of payment for the lot.

(i) We will accept payment in cryptocurrency only for lots designated as eligible for such in the sale catalogue, or by any oral or written announcement or notice prior to or during the sale, and only in the following cryptocurrencies: USDC, BTC and ETH.

(ii) The amount due will be the cryptocurrency equivalent at the time payment is made of the amount invoiced, and you will be responsible for applicable network fees required to successfully conduct the transaction on the blockchain. This means that only a portion of the total purchase price may be payable in cryptocurrency and the remainder in pounds sterling.

(iii) Any payment in cryptocurrency must be made within ten (10) business days of your receipt of the invoice from Sotheby's, and payment must be made between the hours of 9:00am and 5:00pm Eastern Time (U.S.), Monday to Friday (and not on a U.S. public holiday).

(iv) Payment must be made from an account or digital wallet in your name maintained with one of the following platforms: (1) Coinbase Custody Trust; (2) Coinbase, Inc. (including Coinbase, Coinbase Pro and Coinbase Prime accounts); (3) Fidelity Digital Assets Services, LLC; (4) Gemini Trust Company, LLC; or (5) Paxos Trust Company, LLC. Partial payments from multiple digital wallets will not be accepted, and you will be required to provide documentation reasonably requested to confirm that you own the wallet used to make payment.

(v) Payments in cryptocurrency will not be accepted other than in accordance with these Terms and Conditions, Condition 7(b) of the Conditions of Business for Buyers and such additional terms as indicated in the Buying at Auction Guide or in any notice for the relevant lot. If you make payment in cryptocurrency

other than in accordance such terms, Sotheby's may, in its sole discretion, return those funds to you and hold you responsible for all third-party fees (including, without limitation, network fees, taxes, transfer fees, etc.), and in such circumstances Sotheby's may require you to pay in the fiat currency of the sale. In addition, in the event Sotheby's makes any refund of taxes to you and you paid such taxes using cryptocurrency, you understand and agree that Sotheby's, at its sole discretion, may refund you (1) the same amount(s) of the same cryptocurrency that you paid to us for such taxes; (2) the amount(s) in fiat currency that we invoiced to you for such taxes; or (3) the fiat currency equivalent at the time the refund is made of the amount(s) of cryptocurrency that you paid for such taxes. In no circumstance will you be entitled to receive any appreciation on the value of the cryptocurrency that you provided to us as payment in connection with a refund.

(vi) Once you initiate a cryptocurrency transaction, the transaction cannot be reversed; this is inherent in the nature of cryptocurrencies and not a policy set by Sotheby's. You are responsible for verifying that you have sent the correct amount to the correct digital wallet address.

(vii) If you make payment in cryptocurrency from a digital wallet or account, you represent and warrant the following: (a) you own the digital wallet and the cryptocurrency used to make payment; (b) the digital wallet or account is not directly or indirectly hosted, operated, or otherwise controlled by anyone that is the subject of economic sanctions, embargoes or other trade restrictions in any jurisdiction, including those administered and enforced by the United States, European Union, United Kingdom, United Nations Security Council, or other applicable sanctions authority (collectively, "Sanctions") or located, resident, or organised in a country or territory that is the subject of Sanctions (including Crimea, Cuba, Iran, North Korea, Syria, the Russian Federation and Belarus) (collectively, "Sanctioned Jurisdictions"); (c) the cryptocurrency or any other assets in the digital wallet or account used for the bid or purchase were not sourced from anyone that is the subject of Sanctions or located, resident, or organised in a Sanctioned Jurisdiction; and (d) your payment in cryptocurrency will not cause (or otherwise result in) Sotheby's, the sellers or anyone else to violate any Sanctions, anti-money laundering, anti-terrorism, anti-bribery or anti-corruption laws, or any other applicable laws.

(viii) Sotheby's shall have no liability for any payment made by the buyer in cryptocurrency that is not received by us for whatever reason.

(ix) You acknowledge the risks inherent to the use of cryptocurrency, including without limitation the risk of faulty or insufficient hardware, software, and internet connections; the risk of introduction or intrusion of malicious code or software; the risk of hacking or unauthorised access to your digital wallet or information stored therein, or of theft or diversion of funds therefrom; volatility and

unstable or unfavourable exchange rates; and the risk of unfavourable regulatory intervention and/or tax treatment in relation to transaction in such currency. Sotheby's will have no liability for any of the foregoing.

SOTHEBY'S AUTHENTICITY GUARANTEE FOR BOOKS

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", or which in Sotheby's opinion is materially defective in text or illustration, subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms), except that with respect to NFTs, unless otherwise set out on the respective lot page on Sotheby's website, "counterfeit" means that the Referenced Content is not by the specified author, if any. No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) the item complained of comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing; or

(iv) in the case of a manuscript, the lot was not described in the catalogue as complete; or

(v) the defect complained of was mentioned in the catalogue or the item complained of was sold un-named in a lot; or

(vi) the defect complained of is other than in text or illustration. (For example, without limitation, a sale will not be set aside on account of damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates; or

(vii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years (in respect of counterfeit items) or twenty one (21) days (for items materially defective in text or illustration) after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months (for counterfeit items) or twenty one (21) days (in respect of items materially defective in text or illustration) with the reasons why the Buyer considers the item to be counterfeit or materially defective in text or illustration, specifying the lot number, and the date of the auction at which it was purchased; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the UK Post Sale Services team prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the live auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:

Sotheby's Property Collection

Opening hours:

Monday to Friday 9.00am to 5.00pm

34–35 New Bond Street London, W1A 2AA

Tel: +44 (0)20 7293 5358 Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below.

COLLECT YOUR PROPERTY FROM: SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park, 13 Ockham Drive, Greenford, Middlesex, UB6 0FD

Tel: +44 (0)20 7293 5600 Fax: +44 (0)20 7293 5625

Route guidance to sotheby's greenford park fine art storage facility

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.18

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBYS

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

PHOTOCOPIES OF BOOKS AND MANUSCRIPTS

The proliferation of photocopying machines makes it impossible for Sotheby's to know whether copies of lots have been taken. We will endeavour to contact vendors about the existence of photocopies, on request.

12/19 NBS_NOTICE_BOOKS €



Lepus americanus, ERZEBEIN.

NORTHERN HARE. Summer.

Lepus

americanus