

## CRICKET AND GOLF



226

MAILEY, Arthur (1886–1967). ‘Our Skipper 1920’. Original pen-and-ink caricature of the Australian captain Warwick Armstrong waiting to bat, signed ‘Arthur Mailey’, 185 x 156mm, light spotting – *Warwick Armstrong*. Original pen-and-ink caricature of Armstrong in the outfield, untitled, signed ‘Arthur Mailey 1921’, 214 x 164mm. *Provenance*: Henry Blofeld (signed on back of frames).

TWO UNUSUALLY LARGE, EARLY CARICATURES BY ARTHUR MAILEY OF THE LEGENDARY WARWICK ARMSTRONG (1879–1947). Mailey’s talent for caricature emerged at the same time as his selection for Australia. The huge girth, intimidating strength and completely relaxed posture of the 6 foot 3 inch, 17 stone Australian skipper are brilliantly captured in a few expressive strokes of the pen. The earlier drawing shows him at the first match against England, Sydney, 17–22 December 1920, which also marked Mailey’s introduction to Test cricket. In the other he is seen on the 1921 tour of England. This would be Armstrong’s last visit, following earlier tours in 1902, 1905 and 1909, whereas it was Mailey’s first. In his autobiography, *10 for 66 and all That* (1958), the great googly bowler speaks of his delight at being offered £20 a week as a cartoonist for the *Bystander* and the *Graphic*. Armstrong’s opinion of his drawing was high: ‘All of the pictures are very good,’ he wrote in *Who’s Who in Test Cricket*, one of the two books of cartoons published by Mailey at the end of the 1921 series, ‘and I must say that his idea of me combines just enough mercy with veracity to make me feel very pleased with myself.’

(2)

£2,500–3,500

\$3,700–5,100  
€3,300–4,500

227

MAILEY, Arthur (1886–1967). *An Australian Beauty*, original charcoal drawing, signed ‘Arthur Mailey’, 466 x 379mm. *Provenance*: Henry Blofeld (signed on back of frame).

A RARE AND IMPRESSIVE NON-CRICKETING COMPOSITION, showing how Mailey’s talent was not only to produce laughter. That he attained this level of ability is all the more remarkable since his formal study of art ended after only a brief period at John Samuel Watkins’s art class, Sydney.

£1,200–1,800

\$1,800–2,600  
€1,600–2,300





228

MAILEY, Arthur (1886–1967). ‘Picture of English Cricketers passing on their way to the bath rooms Wednesday Morning ... Picture of Jack White of England examining wicket at 5.30 AM Wednesday Morning ... Picture of Messrs Ponsford, Kippax, Bradman, Hendry, Ryder, Oldfield, Grimmett and Ironmonger on Wednesday Morning’ [scenes from last day of the first Test match in the 1928–29 series, Brisbane, 5 December 1928]. Original caricature sequence in ink with traces of pencil, signed ‘Arthur Mailey’, 288 x 388mm, slightly dust-soiled — ‘The English Cricketers took their clubs and had a quiet hit around Kooyonga golf links last Sunday’ [scenes of the English team golfing at Kooyonga, Adelaide, end January or early February 1929]. Original caricature sequence in ink with traces of pencil, signed ‘Arthur Mailey’, 294 x 365mm, slight soiling, a few short edge tears. *Provenance*: Charles Philip Mead (1887–1958, of Hampshire and England, a member of the 1928–29 team) — Henry Blofeld (signed on back of frame).

BRADMAN’S FIRST TEST, and also the last Test match to be played at the old Exhibition Ground, Brisbane. These two story sequences mock the vanquished 1928–29 Australians for their cricket in the opening match and the victorious England team for their golf. England won the first Test by 675 runs, enormously helped, so the artist suggests, by rain early on the morning of the last day. This brings broad smiles to the faces of Percy Chapman and Maurice Tate, but leaves the Australian captain, Jack Ryder, unable to eat breakfast. Jack White is anxious enough about the wicket to examine it at 5.30 in the morning still dressed in his pyjamas. Billy Woodfull, highest scorer in Australia’s second innings of 66, alone stands firm, as his batting partners glumly follow one another back to the pavilion. Third in line is Bradman, out for 1 in the second innings.

(2)

£2,500–3,500

\$3,700–5,100  
€3,300–4,500

MAILEY, Arthur (1886–1967). 'G'Day Patsy How's it going?' Original strip cartoon in black ink, coloured in blue crayon, signed 'Arthur Mailey', old waterstains, fourth scene slightly damaged at corner, 528 x 131 mm. *Provenance*: Charles Philip Mead (1887–1958, of Hampshire and England, a member of the 1928–29 team) — Henry Blofeld (signed on back of frame).

Surviving cartoons by Mailey in strip form are of great rarity. The artist enjoyed drawing Patsy Hendren so much that his short, immaculately attired figure appears on almost every page of *Cricket Sketches 1928–1929*. Several of these strip cartoons show Patsy in the outfield at Sydney, December 1928, with his old friend Yabba (spelt 'Yabber'; real name Stephen Harold Gascoigne) on the other side of the picket fence; both player and spectator happily indulge in repartee. But in this unpublished cartoon, given to Phil Mead, the humour is differently slanted. Patsy concentrates hard on the game and disregards all the questions put to him. Far from being deflated, the Australian barracker is convinced that he and Patsy enjoy the best of friendships. Today Yabba possibly enjoys greater immortality than Hendren, his bronze statue occupying one of the seats at the SCG where the famous 'hill' used to be.

£1,000–1,500

\$1,500–2,200

€1,300–1,900

### 6230

*Norfolk Cricket Annual*. London and Norwich: Jarrold, 1889–98, 1910–1911, with a duplicate for 1909–10. Small 8° (136 x 94 mm). Frontispieces from 1891 to 1898, illustrations. (1889 with title and preceding leaf detached.) 1889 in contemporary blue morocco, gilt edges (rubbed), 1890–97 in original printed green boards (spines rubbed and browned, spine of 1893 stained, some corners rubbed), 1898 in contemporary green cloth, 1910–11 in original wrappers. *Provenance*: 1898 with inscription of Charles W. Wemyss Martin, June 13 1898, stating 'Presentation copy' (on verso of contents leaf). 1910–1911: Anthony Woodhouse (bookplates); lot 186 in the Guy Curry sale, 4 May 2006. AN UNBROKEN RUN. Padwick 2429 and 2430.

*Norfolk County Cricket Club. Season 1905*. Norwich: Jarrold, [1905]. 8°. Portrait. Original blue cloth gilt (lightly rubbed). 'Souvenir of a Record Season.' RARE. Padwick 2445.

FARMER, J. Herbert. *Cricket Hints ... for Youngsters and Others*. Norfolk: Stationers' Hall, [1910]. 16°. Full tan calf, original printed wrappers bound in (front wrapper torn at margin). PRESENTATION COPY, front wrapper with author's inscription — A.E. Winder (bookplate) — Guy Curry, lot 185 in his sale. Padwick 429.

(15)

£1,500–2,500

\$2,200–3,600

€2,000–3,200





231

MAILEY, Arthur (1886-1967). A collection of four self-caricatures as follows:

'The End of a Perfect Day' [A tearful Mailey leaves England for Australia, 1921], original pen-and-ink caricature, signed 'Arthur Mailey', on pink album page, 131 x 90mm.

? [A young woman wishes to interview an alarmed Mailey, still dressed in evening wear from the night before], original caricature in black ink inscribed 'Arthur Mailey 1926', 217 x 189mm.

'All this Publicity seems to unnerve the Australian Players' [Mailey, dressed in batting gear, cowers before a group of journalists training a floodlight and cameras on him], original caricature in black ink, signed 'A.M.', verso with stamp 'Sunday Telegraph [Sydney], page 32', 151 x 171mm.

'Gosh !! That's the Best Ball ever been bowled in any Kind of Cricket' [Mailey clean bowled], original caricature in pen-and-ink with caption in pencil, signed 'Arthur Mailey/ Valley of Peace [Christchurch]/ 1951'.

Provenance: Henry Blofeld (signed on back of frames).

A FINE GROUP OF SELF-CARICATURES. The first expresses the bowler's sadness at having to return to Australia after the hugely successful tour of 1921. The drawing of himself and the demanding young lady appeared in *The Men from Australia. A Souvenir in Pen and Pencil* (1926). For publication the question-mark forming the original title was replaced by a caption: "The Terror by Day - "Sign please!" In 'All this Publicity' his small padded-up figure is retreating from a group of aggressive journalists, evidently wanting to ask about his poor batting record (his average on the 1926 tour was 2.25 runs in five Test innings). 'That's the Best Ball' is a brilliant dramatisation of his unchanged tail-ender status in older age.

(4)

£1,500-2,500

\$2,200-3,600

€2,000-3,200

232

MAILEY, Arthur (1886-1967). 'I thought It was Time to retire,' original pen-and-ink caricature story sequence, signed 'Arthur Mailey "Hillington" 1930', some light smudge marks, 275 x 223mm.

Provenance: Henry Blofeld (signed and inscribed on back of frame).

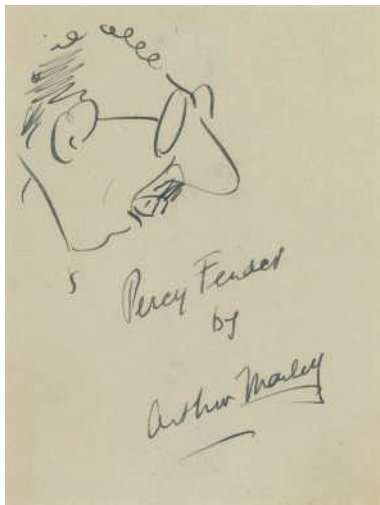
Mailey retired from first class cricket in 1930 and this rare cartoon narrative, which has never previously been on the market, explains why. Seven members of an English village cricket team are seen yielding a bat in various attitudes but the eighth is throwing a quoit. The commentary reads: 'I didn't mind bowling at the station master or the policeman or the butcher's boy or the butcher or the publican but when the local quots champion hit me into the next county I thought it was time to retire.' In the final scene, the owners of Hillington carry back the sweating and distraught bowler to their country home. Situated near Sandringham in west Norfolk, it was a country retreat where many Australian cricketers including Bradman were entertained.

£1,000-1,500

\$1,500-2,200

€1,300-1,900





### 233

MAILEY, Arthur (1886–1967). Eight original caricatures in pen-and-ink (unless otherwise stated):

'Percy Fender', signed 'Arthur Mailey', 120 x 90mm.

'Alan Kippax', signed 'A.M.', also signed by Kippax, slightly soiled, on album page with self-caricature by George Robey on verso, double glazed, 162 x 112mm.

'Cleverley's Off Spinners were Occasionally Hostile', ink-and-brush with some pencil, signed by the subject and by 'Arthur Mailey' in lighter ink, slightly soiled, annotation on verso: 'Cartoon by Arthur Mailey. Australia v Auckland 1946', 196 x 144mm.

'Bill Johnston', double pose, unsigned, drawn on the 1948 Australia tour, signed by the subject in pencil, small stains and edge tears, light creasemark, 164 x 102mm.

'An Impression of Jack Ellis', signed 'Arthur Mailey 1926', 162 x 137mm.

'At the Second Test Melb. 1921' [a cigar-smoking spectator], signed 'Arthur Mailey', 139 x 114mm.

A Barracker, signed 'A.M.', 149 x 106mm.

'Her First Cigarette', signed 'Arthur Mailey,' verso with autographs of the England team, England v South Africa, Birmingham, 1924, double glazed, 144 x 99mm.

Provenance: 'Her First Cigarette' from the collection of Cecil Parkin (1886–1943) of Lancashire and England — Henry Blofeld (all signed on back of frames).

A FINE COLLECTION OF CARICATURE PORTRAITS. Four are of Test players, Percy Fender, Alan Kippax, and two fast-medium pacers, New Zealand's Donald Cleverley (also an amateur boxing champion) and Australia's Bill Johnston. Although Cleverley only played in two Test matches, one was the first Test against South Africa in 193½2, and the other the first Test against Australia after World War II. Together with the New South Wales wicket-keeper Jack Ellis, two portraits of Australian spectators, one with the early date of 1921, and a fine rendering of an English charwoman in 1924, all on framed album leaves. On the verso of Mailey's portrait of Kippax is a confident self-caricature by the English comedian George Robey (1869–1954, real name George Edward Wade).

(8)

£2,500–3,500

\$3,700–5,100

€3,300–4,500



234

MAILEY, Arthur (1886–1967). ‘Glad the Match wasn’t in Brisbane’ [and] ‘Sir William and I found we couldn’t compete with “Yabba”’, two original caricatures in pencil and black ink, the first unsigned, the second signed ‘A.M.’, slightly dust-soiled, each with stamp on verso faintly showing through, 133 x 113mm. and 175 x 120mm. *Provenance*: *The Sunday Telegraph* [Sydney], 8 January 1956 and *The Daily Telegraph* [Sydney], 13 January 1956 (stamp on versos) – Henry Blofeld (signed on back of frames).

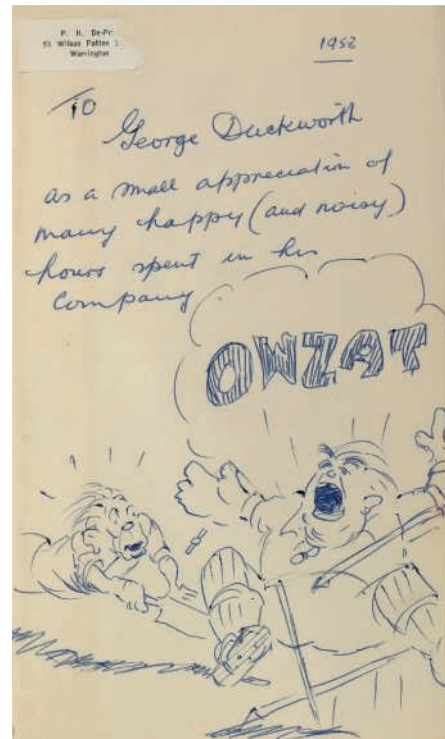
The subject here is the testimonial match held for Arthur Mailey and Johnny Taylor at Sydney, 13–17 January 1956. The earlier caricature, published a few days before the match began, is an imaginary scene of the poor reception he would have had at the Queensland ground. Dressed in a suit and with a small suitcase beside him, he looks unhappily at the ‘Q.C.A. members only’ sign and the intimidating guard to the members’ enclosure. The second drawing appeared in the *Sydney Telegraph* on the first day of play. Although Mailey is on ‘the hill’ and not in a privileged seat, his place on the grass is next to Sir William McKell (1891–1985), Governor General of Australia from 1947 to 1953. Both are spectating in shorts, totally ignored by ‘Yabba’ (Stephen Harold Gascoigne) who stands beside them shouting ‘Getterbag you mug’. The match, which was also an official trial, proved a huge success, netting the then appreciable sum of £3500 for each beneficiary.

MAILEY, A. ‘How That? Not Out for Shouting’, original caricature in black ink, signed ‘Arthur Mailey’, a few light spots, 131 x 80mm. *Provenance*: Henry Blofeld (signed on back of frame). A wonderful skit by the great bowler against the stubborn prejudices of umpires.

(3)

£1,200–1,800

\$1,800–2,600  
€1,600–2,300



0235

MAILEY, Arthur (1886–1967). *10 for 66 and All That*. London: Phoenix, 1958. 8° (202 x 121mm). Coloured plate, illustrations after the author. Front free endpaper inscribed ‘1958. To George Duckworth as a small appreciation of many happy (and noisy) hours spent in his company,’ and illustrated with an original caricature in blue ink of Mailey being stumped and deafened by the vocal keeper’s appeal of ‘Owzat’. Original green cloth, dust-jacket. *Provenance*: Henry Blofeld (pencil signature).

PRESENTATION COPY, FIRST EDITION, second impression. With a double-page greetings card loosely inserted, the front cover with a hand-coloured view by Mailey of his boat ‘The Sea Gypsy’ moored at Cronulla, N.S.W., the second page with an original self-caricature of Mailey holding up a bumper of champagne, a quotation from P.F. Warner, ‘There can be no summer in England without cricket,’ is crossed through to read ‘There can be no summer in England without Mailey’; ridiculing both Warner and himself, Mailey says to Duckworth: ‘“What rubbish these old timers write George,”’ printed address at foot. Also with two inserted snapshots of Duckworth and Mailey in older age. Padwick 7841.

MAILEY, A. *Caricatures of the Australian XI English Tour 1953*. [Sydney: 1953]. 8° (184 x 122mm). Caricatures by Mailey, each signed in ink by the player represented (Hassett, Miller, Morris, Tallon, Lindwall, McDonald, Harvey, Ring, Hole, Craig, Langley, Johnston, Benaud, Hill, Archer, Davidson, and De Courcy), the front cover signed by Mailey, the inside front cover by Barnes, O’Reilly and Fingleton. Small punch-hole at outer margins. Original wrappers printed in green and gold (waterstained). *Provenance*: Henry Blofeld (pencil signature). Padwick 5124 & 7029.

(3)

£1,200–1,800

\$1,800–2,600  
€1,600–2,300



**236**

RANJITSINHJI, Kumar Shri (1872-1933). A palm wood cane with 9ct. rose gold band, engraved 'KSR' and with impressed 'f' hallmark for 1901, rose gold mount on tip of handle, length 840mm. *Provenance:* by family tradition a gift from Ranji to his former college servant at Cambridge who, in turn, gave it to: William Albert Gedge; thence by family descent until sold at Christie's South Kensington, 26 May 2000, lot 161, to Henry Blofeld.

With 6 framed photographs: 'K.S. Ranjitsinhji, 1898', 134 x 94mm; K.S. Ranjitsinhji at Shillinglee Park by Vandyk, London, 276 x 178mm; K.S. Ranjitsinhji, W.G. Grace and their teams at Shillinglee by Vandyk, London, scratch mark in corner of negative, 195 x 251mm; W.G. and Ranji, 275 x 177mm, with the autograph of both sitters inset beneath; Ranjitsinhji and shot Leopard, the mount stamped 'Nurmahomad Velji Kamadia, photographer, Pancheswar Chauk – Jamnagar', 214 x 151mm; Ranji and Shooting Party with Leopard, 145 x 195mm. *Provenance:* from Ranjitsinhji's own collection at Jamnagar.

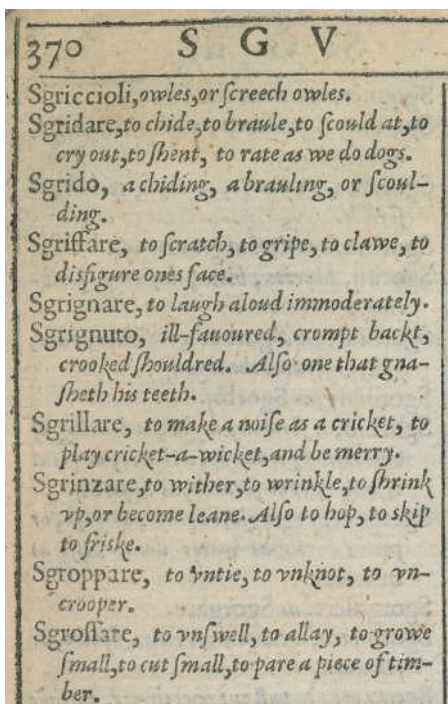
AN EVOCATIVE REMINDER OF A GREAT INDIAN SPORTSMAN. Ranjitsinhji Vibhaji — K.S. Ranjitsinhji to all readers of Wisden — was the first Indian superstar in the history of cricket. Having learned to play at the prestigious Rajkumar College, Rajkot, he became the first Indian to earn a cricket blue, playing 9 matches for Cambridge University in 1893. Supremely style conscious, he also became the first undergraduate to drive a car through Cambridge (see Alan Ross, *Ranji*, 1983, p. 45). Ranji introduced the leg glance into cricket, and in partnership with C.B Fry dazzled as a batsman for Sussex, also proving a useful change-bowler and competent slip. Between 1895 and 1904 he was never outside the top five in the county averages, compiling a total of fourteen double centuries. In 1896 he performed the unprecedented feat of scoring two centuries against Yorkshire on the same day. He scored 62 and 154 not out in his first Test, appeared in four Test series for England against Australia, and led a tour to North America in 1899. In 1907 he became jam sahib of the small Indian state of Nawanagar. This took his life back to India and away from the game. His accession had long been a matter of hope rather than certainty, as he was not a direct heir. However, this cane is a wonderful example of the princely style he adopted after coming to England. Light and perfectly weighted, the magical cane was a symbol of the power he might one day assume; it was an opulent fashion accessory for a man who batted in fluttering silk shirts and cared deeply about appearances; and above all it was something to swing joyfully very like his bat.

(7)

£3,000-5,000

\$4,400-7,200

€3,900-6,400



VARIOUS PROPERTIES

0237

FLORIO, John (1553?-1625). *A Worlde of Wordes, or Most Copious, and Exact Dictionarie in Italian and English*. London: Arnold Hatfield for Edw. Blount, 1598.

2E(251 x 173mm). Woodcut architectural title border [McKerrow 133]. (Title dust soiled and repaired at upper margin, waterstaining to lower margins occasionally affecting text, Ff2-5 with larger waterstain, some creasing to corners, U6 and X1 adhering where repaired at corner, final leaf of text soiled on verso and repaired at upper margin, lacks first and last blanks.) Contemporary vellum, manuscript title on spine (soiled, recased, spine slightly torn at head and repaired at foot, new binder's ties, without free endpapers.)

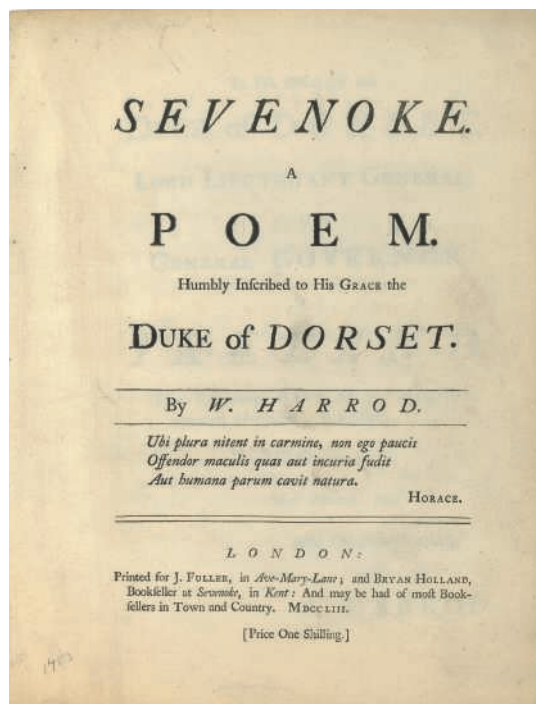
*Provenance*: 'Nemini te facis nimis sodalem minus gaudebis, minus dolebis' (contemporary inscription at head of title) — [John Arlott] — Tony Winder (bookplate; sold Phillips, *A Collection of Cricketana*, 20-21 November 1985, lot 360, to:) — [David Rayvern Allen].

FIRST EDITION. The Latin tag on the title translates as '[If] you are not too much anyone's friend, you will experience less joy, [but also] less pain'. Florio indiscriminately included words from all parts of Italy (including Italian slang) in his dictionary which provided his English contemporaries with a valuable resource for understanding the many Italian books flowing into England. 'He displayed his erudition not just in his ability to understand such an extensive range of Italian vocabulary but also in his ability to provide an impressive spread of formal, colloquial, and occasionally vulgar English equivalents' (ODNB). The dictionary contains one of the earliest printed references to cricket. On p. 370, 'Sgrillare' is explained as 'to make a noise as a cricket, to play cricket-a-wicket, and be merry'. Padwick 841; STC 11098.

£1,500-2,500

\$2,200-3,600

€2,000-3,200



0238

HARROD, William (d. 1819). *Sevenoke. A Poem humbly incribed to his Grace the Duke of Dorset*. London: J. Fuller and Sevenoke: Bryan Holland, 1753.

4° (248 x 193mm), woodcut head- and tailpiece and opening initial. (Lacks half-title, title lightly soiled, soiling to blank verso of final leaf, title and dedication with small piece torn from upper corner of inner margin, all inner margins strengthened.) Late 19th-century blue half calf, blue marbled endpapers (spine worn, covers slightly bowed).

*Provenance*: [John Arlott] — A.E. Winder (bookplate; sold Phillips, *A Collection of Cricketana*, 20-21 November 1985, lot 357) — Henry M. Cohen (bookplate).

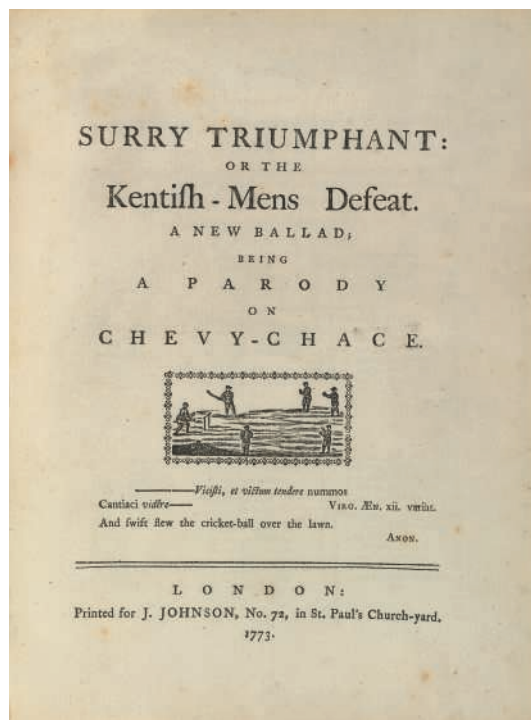
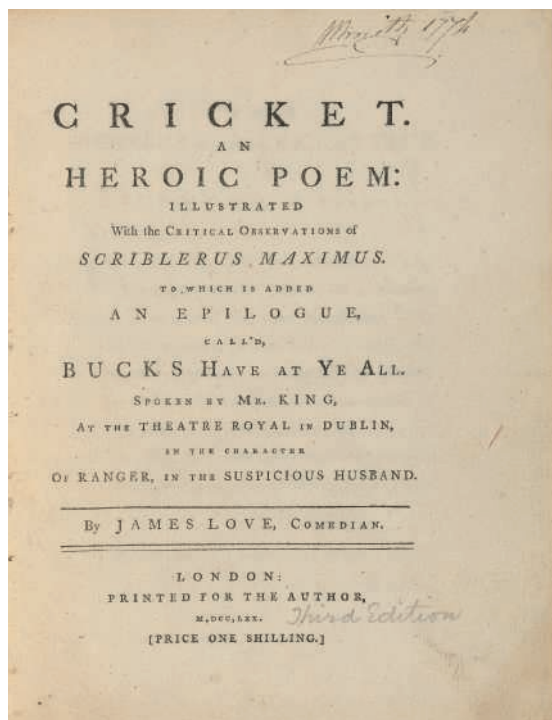
FIRST EDITION OF GREAT RARITY AND NOTABLE PROVENANCE. The imprint includes the price of one shilling. The dedication is to the 2nd Duke of Dorset whose son, the 3rd Duke, willed the Vine ground 'to be cricket ground for ever.' Pastoral lines on the 'aged Oaks majestic', 'shady Beech' and 'ripening Hop' are followed by a flattering reference to 'Dorset's bounty' and a 26-line description of cricket at the Vine (pp. 13-15). The battle between 'the repercussive bat' and 'mounting ball' eventually allows an 'advent'rous Youth' to take a catch that inflames the passion of a watching 'rural Lass' ('Soft pleasing pleasure pants within her breast' writes the poet). There is a copy of Harrod's poem at Lord's. ESTC locates other copies only at the BL, Bodleian, Harvard and Newberry Library, Chicago. Goldman p. 171: 'very rare'; Padwick 2112; not in Allen.

£3,000-5,000

\$4,400-7,200

€3,900-6,400





6239

LOVE, James, pseudonym of James Dance (1721–1774). *Cricket. An Heroic Poem*. London: for the author, 1770.

4° (242 x 185mm). (Some light soiling.) Early 20th-century green buckram, backed in brown morocco, gilt title on spine, uncut. *Provenance*: W. Smith 1774 (signature at head of title).

THIRD SEPARATE EDITION. UN-cut COPY. The first edition is extremely rare, the second almost unknown, and even the present third edition is seldom met with. Horace Walpole's copy has the imprint date altered to 1771 in manuscript. Little is known about Dance. He entered Merchant Taylors' School, London, in 1732 and on 1 March 1738 was admitted a member of St John's College, Oxford. Having left without graduating, he entered Lincoln's Inn on 28 November 1738, but may have spent much of 1739 as a strolling player. In August 1739 he married Elizabeth (*d.* 1783), the daughter of James Hooper, a customs officer. He continued to act and to write light comedies. His heroic poem 'Cricket' was written and published in the early 1740s, and is the first separately published account of the game. Padwick 6445.

£2,500–3,500

\$3,700–5,100  
€3,300–4,500

6240

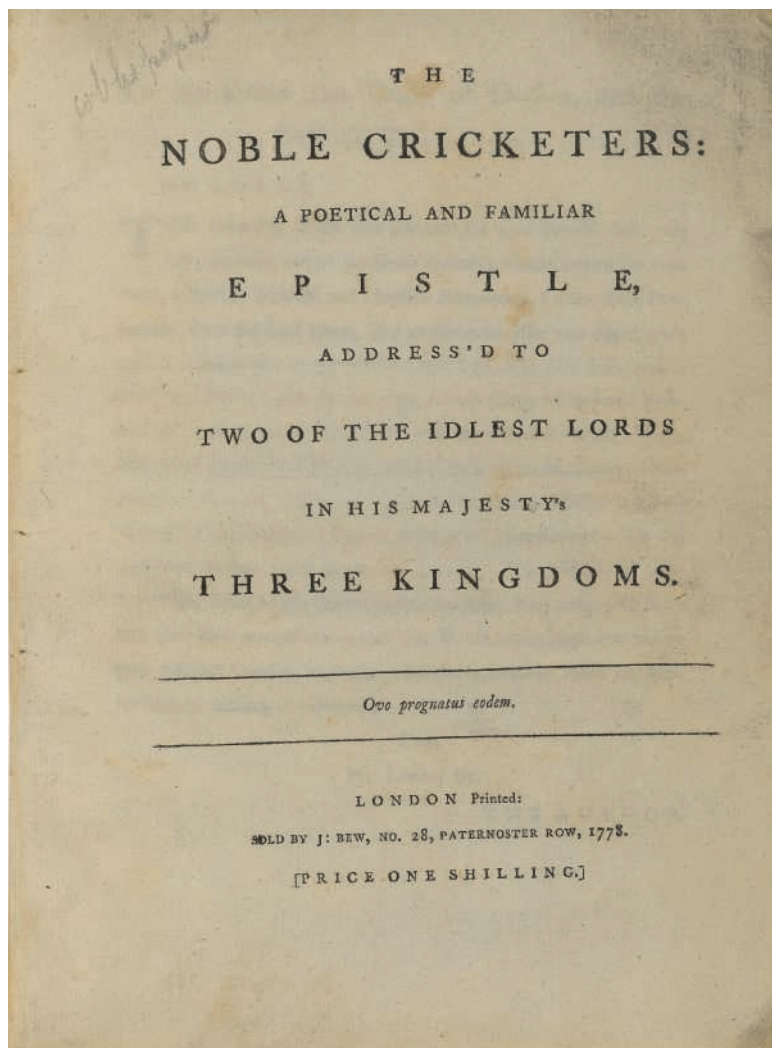
[DUNCOMBE, John (1729–1786)]. *Surry [sic] Triumphant: or The Kentish-Mens Defeat. A new ballad being a parody on Chevy-Chace*. London: J. Johnson, 1773.

4° (255 x 190mm). Woodcut title vignette. (A little light spotting, erased pencil inscription at foot of A2r.) Late 19th-century green half morocco and marbled boards, spine titled in gilt, marbled endpapers (spine rubbed). *Provenance*: James Comerford (bookplate) — G. Michael Turner (bookplate).

FIRST AND ONLY CONTEMPORARY EDITION. Leaf A2, an 'Extract from the Kentish Gazette of Saturday, July 24, 1773,' gives the scores of the match which had taken place at Bishopsbourne Paddock, the seat of Sir Horatio Mann, the Monday, Tuesday and Wednesday previously for the enormous wager of 'two thousand pounds.' Led by Lord Tankerville and aided by the famous Edward 'Lumpy' Stevens, Surrey's triumph was by a margin of 153 runs. Both the Duke of Dorset and 'good Sir Horace' played for Kent. The poem's author, the Rev. John Duncombe, very likely saw the match at first hand for his livings were in Kent, and he was one of six preachers at Canterbury Cathedral. He was married to another poet, Susanna Highmore, and his own reputation as a versifier with a gift for parody was considerable. David Rayvern Allen noted that his mock heroic description was so carefully based upon *Chevy Chase* that 'about half the words in most of the 66 verses are the same as in the original ... ballad.' A RARE, HIGHLY REGARDED VERSE ACCOUNT OF A GRAND CRICKET MATCH. The woodcut vignette on the title shows a game in progress. Allen 4; Padwick 2064.

£7,000–10,000

\$11,000–14,000  
€9,100–13,000



6241

BEW, J. (publisher). *The Noble Cricketers: A Poetical and Familiar Epistle, address'd to Two of the Idlest Lords in His Majesty's Three Kingdoms*. London: J. Bew, 1778. 4° (249 x 185mm). Errata slip pasted onto verso of dedication. (Title somewhat soiled at margins, title and final leaf strengthened at inner margin.) Mid-20th-century blue buckram for MCC. *Provenance*: MCC (binding and bookplate; sold by Christie's, *Sporting Books and Memorabilia*, sale 5459, 17 November 2010, lot 52).

FIRST AND ONLY CONTEMPORARY EDITION. 'Far from the Cannon's Roar, they try at Cricket, Stead of their Country, to secure a Wicket'. The anonymous poet's lines were directed against the Duke of Dorset and Earl of Tankerville as Britain was embroiled in the third year of a disastrous war with her own colonies in North America. A facetious dedication to the two aristocrats expresses dismay at their preparations for a new cricket season. 'Tis said that Nero fiddled whilst Rome was burning. — The conduct of your Lordships, seems nearly similar. — for Godsake, fling away your Bats ....' The couplets that follow continue to emphasise how wrong it is for members of the ruling class to participate in a lower class sport which 'beardless Boys with Beggars share'. OF GREAT RARITY. One copy remains at Lord's, only two others are recorded in ESTC (BL and Bodleian). Allen 6; Padwick 6888.

£9,000–12,000

\$13,000–17,000

€12,000–15,000

6242

LAWS OF CRICKET — *The London Chronicle*. No. 5119. From Saturday, July 25, to Tuesday, July 28, 1789. London: T. Wilkie, 1789. 4° (290 x 220mm). 4ll. Printed in three columns. (A few stains on first leaf.) 20th-century blue cloth portfolio, spine lettered in gilt. *Provenance*: [John Arlott] — A.E. Winder (bookplate).

A RARE PRINTING OF THE LAWS, newly codified by the MCC, 30 May 1788. The laws of the increasingly popular game of cricket were disseminated in pamphlet form, as broadsides, on handkerchiefs, and as here in news print. To buy this issue of the *London Chronicle*, describing the way to play along with latest terrifying events of the French Revolution, would have cost three pence. The headline 'Cricket' occurs in the middle column of the third page. That a game 'so fashionable, and at all times so creditable and manly,' should 'receive a check from the variable state of the weather' is regretted. However, the copywriter insists that a period when 'frequent showers ... are preventing cricket from being played' offers a good opportunity 'for inexperienced batsmen and bowlers' to study the 'Laws of the Game.' The text of the laws follows, occupying the rest of column two and part of column three, with a short final section on 'Betts'. A run is still described as 'a notch', and the batsman is consistently referred to as 'the striker'. See R.S. Rait Kerr, *Laws of Cricket*, pp. 72–73.

£800–1,200

\$1,200–1,700

€1,100–1,500

## C R I C K E T

*Being a game peculiar to Kent, and a few other counties,  
I subjoin a short description of it, by way of episcode, or  
rather detachment.*

<p><b>D</b>escribe, my quill, In <i>Cricket</i> skill. Twin'd bat recite Both strong and light, The swift ball's board On haven ground, The pile and cros Or copper's tofs, The straight stumps plac'd And body grac'd. Known for their ward And wicket's guard Two chosen in, The sport begin. Mark the command Of bowler's hand, With what nice strength He keeps the length, Th' attentive eye Of watchers fly That quick turn fleeer The ball come near, The dext'rous throw, Sharp, long and low, And how they back Its course to check.</p>	<p>Or see it struck With lizard's look And by and gone And trulling on, Midst busy score And shouting roar; Or the dispatch Of tingling catch, Honour decreed To th' active deed, Whilst fingers show The lucky blow. Hark the bail's ring To bowl or fling; See the ball rise To reach the skies. What judgment's join'd With ready mind To gage the spot To whole fixt lot Th' attempt is due That fame accrue; Or fact confine And chance resign Whilst friends pray mute That it may suit,</p>
---	--

Till,

6243

*The Galaxy. Consisting of a variety of sacred and other poetry. The whole original and new. By W. Belcher and others.* Rochester: by W. Gillman at the Phoenix Printing Office, sold by James Evans, 1790.

4° (229 x 175mm). With half title. (Half title browned at margins, opening leaves creased at bottom edge.) Modern half calf. *Provenance:* W.A. Pope (transferred bookplate) — [John Arlott] — A.E. Winder (bookplate; sold Phillips, *A Collection of Cricketana*, 20–21 November 1985, lot 362, to:) — [David Rayvern Allen].

An anthology of Rochester-printed verse containing an entire poem on cricket. Three of the parts have a separate title-page, pagination and register. Two other parts, 'The New Arcadia. A Regulated Pindaric Ode' and 'The Je ne scai quoi. A Poem. The second edition' 1790, have a separate title-pages but a common pagination and register. 'Je ne scai quoi' and the shorter poem following on 'Cricket' are clearly by the same anonymous author, being composed in the same short couplets of three to four syllables. Without attempting to describe the personality of the players, the latter poem outlines the game's critical moments: first the toss, then the placing of the stumps, the batsmen 'in' with the express purpose of guarding their wickets, the bowler keeping a steady 'length', 'the dextrous throw' of fielders, the ball 'trulling' along the ground when hit or becoming a 'tingling catch', that sorrow of missing a catch when 'the plumping ball' falls to earth, and the run out when the two batsmen 'thwarting knock/ With stunning shock'. Things can go against a side 'By mist catch mourn'd,/ By fortune marr'd/ Less blind than hard'. The game may seem to be over but 'youth blest' may 'Retrieve the day/ Flusht bowler mock/ With hit and block'. The bowler then yields 'his place/ and dusty space' and soon the ball 'Scuds o'er the plain/ and mounts amain' as the batsmen retake control. The Rochester anthology is at least AS RARE AS *THE NOBLE CRICKETERS*, probably more so. It is not in the MCC collection, and is held at only two institutional libraries worldwide, the BL and St. John's College, Cambridge. No other edition of 'Je ne scai quoi' is known. Padwick 6385.

£4,000–6,000

\$5,800–8,700

€5,200–7,700

**CRICKET.**

**A GRAND MATCH**  
Was played on WINDMILL-DOWNS, Hants,  
On WEDNESDAY, July 13th, 1791, and two following Days,  
For a THOUSAND GUINEAS.

*Hampshire.* with Ring and Aylward, against *England.*

<i>Hampshire.</i>	1 <sup>st</sup>	Innings.	2 <sup>d</sup>	Innings.
John Small	0	b. Boxall	0	c. Beldam
Ring	20	c. Fennoe	4	c. H. Walker
Aylward	1	b. Boxall	0	b. J. Walker
Colonel Lenox	12	b. ditto	22	b. ditto
Scott	3	b. ditto	13	run out
Small, sen.	36	b. ditto	0	c. John Wells
Purchase	19	run out	3	b. Boxall
T. Taylor	1	c. John Wells	0	c. John Wells
Annett	20	run out	13	not out
Freemantle	30	not out	13	run out
Collins	0	b. Boxall	9	b. Boxall
Byes	1			
	143		77	

<i>England.</i>	1 <sup>st</sup>	Innings.	2 <sup>d</sup>	Innings.
John Wells	3	c. Small, sen.	28	c. Annet
Crawt	10	c. Ring	0	b. Purchase
Beldam	5	run out	38	b. Collins
Fennoe	5	run out	16	not out
H. Walker	9	b. Taylor	0	c. Purchase
T. Walker	22	run out	21	b. ditto
John Walker	3	c. Purchase	2	b. ditto
G. Louch, Esq.	39	b. Collins	0	c. Taylor
Picher	26	c. J. Small	25	b. ditto
Hallen	3	not out	2	b. Purchase
Boxall	11	b. Taylor	11	b. Taylor
Byes	1			
	137		143	

T. CANE, Printer, Esels Court, Leicesters Fields.

John Small  
August 1<sup>st</sup> 1791

0244

*Cricket. A Grand Match was played on Windmill Downs, Hants, on Wednesday, July 13th, 1791, and two following days, for a thousand guineas.* London: T. Cane, [1791]. Scorecard (162 x 104mm). (Slight edge tears.) In modern protective binder. *Provenance:* Ja. C. Traill 1850 (inscription on verso).

RARE CRICKET SCORECARD FOR A 1791 MATCH AT HAMBLEDON. The emergence of the cricket scorecard is often associated with Frederick Lillywhite and his moveable press in the mid-19th century. The present scorecard was not printed on the ground. However, to have this evidence of printed scorecards being in use before the end of the 18th century is truly remarkable. Most members of the Hampshire team were Hambledon men, among them John Small Senior and Junior. The latter failed as opening batsman scoring a pair of ducks, but Small Senior's 36 in the first innings was the highest score on the Hampshire side. The scorecard is a fascinating record of an obviously tight and strongly contested game which England won by 60 runs.

£3,000-5,000

\$4,400-7,200  
€3,900-6,400

245

SMALL, John, Senior (1737-1826). Signature dated August 1st 1791, with pen flourishes, on blank duodecimo leaf (165 x 113mm). *Provenance:* sold with J.W. Goldman's 2-page autograph letter to Mr. Giles, dated Redcot, Vicarage Farm, Egham, Surrey, 4/2/67, stating: 'As you are such an enthusiast I send you for your collection the autograph of John Small of Hambledon which came out of an old book not on cricket. It is of course very rare but you can have it with my compliments'.

THE REPUTED SIGNATURE OF JOHN SMALL SENIOR, authenticated by J.W. Goldman. Small was an original member of the Hambledon Club and one of the leading batsmen of his time. According to Nyren, 'John Small the elder shines among the batters of the Hambledon Club in all the lustre of a star of the first magnitude .... He was the best short runner of his day and indeed I believe him to have been the first who turned the short hits to account .... Add to the value of his accomplishment as a batter, he was an admirable fieldsman, as always playing middle wicket' (p. 46). Small played in all great matches until he was 70. He is said to have first appeared in such prestigious games at the age of 18, and in 1768 he is reputed to have scored over 140 in a match for Hambledon v Kent; but reliable details of his scores can only be found from 1772 onwards. His 138 not out for Hampshire v Surrey, 13 to 17 July 1775, was the first recorded century in grand/first class matches. He features in the 1791 scorecard in the previous lot, his 36 in Hampshire's first innings being the highest score made by his side.

£800-1,200

\$1,200-1,700  
€1,100-1,500



e246

*Laws of the Noble Game of Cricket, as revised by the Club at St. Mary-le-Bone, to this present day.* London: J. Bailey, [1809?].

12° (138 x 88mm). 12pp. Folding hand-coloured engraved frontispiece. (Frontispiece neatly repaired along folds and at inner margin, some corner repairs.) Original buff printed wrappers (somewhat soiled, resewn within protective modern buckram folder). *Provenance:* John Busby/Atterbury (contemporary ownership inscription on inside back cover).

RARE EARLY ISSUE OF THE LAWS, PRESERVING THE ORIGINAL WRAPPERS. The cricketers seen in the frontispiece are young men or youths rather than children. However, the publication is included among J. Bailey's 'List of Children's Books,' printed on the back cover at prices ranging from sixpence to one penny. This is a very interesting indication that the little book was aimed at relatively young children. The price of 4d is given on the front cover, in the title imprint, and likewise on the back cover, making it a penny more expensive than the *Introduction to Arithmetic* and the *Primer for Children*. Padwick 167.

£2,000-3,000

\$2,900-4,300  
£2,600-3,900

e247

*Grand Cricket Match, now playing on Nottingham Race Course, between 11 of all England, & the Nottingham Club for 1000 Guineas. First Day Monday, June 23rd, 1817.* Nottingham: Hodson, [1817]. Scorecard (238 x 180mm). In modern protective binder.

A GRAND SCORECARD OF GREAT RARITY printed on large, thick paper watermarked 'Koh Noor The Crown Jewel'. The card must have been a costly production, matching the large purse of 1000 guineas being played for. The game continued for the next two days, 24 and 25 June, with the England Eleven gaining a three run lead on first innings. The Nottingham Club fared better in their second innings, with George Smith contributing 29 to a total of 98; this was Smith's first recorded match. In their second innings, the England team could only reach 65 with Henry Bentley, author of the well known score book, making 14. Bentley was given out so controversially that the umpire had to be changed. Lord Frederick Beauclerk broke a finger in trying to stop an 'angry' overthrow from Sherman whom his Lordship had scolded for slack play. According to Haygarth, the match was reputedly 'sold' on both sides, although in the end the Nottingham Club with their 22 men won by the convincing margin of 30 runs.

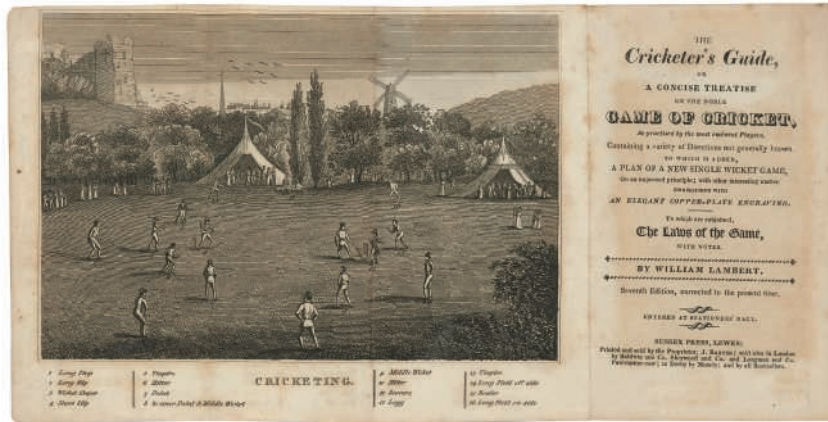
£2,000-3,000

\$2,900-4,300  
£2,600-3,900

**Grand Cricket Match,**  
NOW PLAYING ON  
**Nottingham Race Course,**  
BETWEEN  
**11 Of all England, & the Nottingham Club**  
for 1000 Guineas.  
First Day Monday, June 23rd, 1817.

NOTTINGHAM, FIRST INNINGS.		
Mr. J Britain.	9	Caught Budd
H. Hopkin.	3	Run out
W. Henson.	8	Caught Holloway
G. Thorpe.	2	Bowl'd Lord Beauclerk
W. Clarke.	1	Bowl'd Lambert
W. Leeson.	2	Caught Budd
T. Warsop.	2	Bowl'd Lambert
R. Jeffries.	3	Stump'd Howard
J. Dennis.	3	Run out
R. Warsop.	2	Caught Budd
E. Facey.	0	Stump'd Howard
G. Smith.	1	Bowl'd Lambert
T. Holmes.	3	Bowl'd Lord Beauclerk
P. Branley.	0	Stump'd Howard
W. Hewit.	0	Bowl'd Lambert
Jno. Hewit.	0	Bowl'd ditto
W. Warsop.	2	Bowl'd ditto
S. Foster.	1	Caught Holloway
W. Jeffries.	2	Caught Lambert
J. Brewster Jun.	1	Ditto ditto
S. Hudson.	10	Bowl'd Howard
W. Chapman.	0	Not out
Bye	1	
	50	
ALL ENGLAND.		
Mr. Bentley.	9	Run out
Bennett.	5	Stump'd Dennis
Baldam.	7	
Holloway.	1	
Bye	1	
Lorp F. Beauclerk.		
G. Osbaldeston Esq. M. P.		
H. E. Budd, Esq.		
Mr. Lambert.		
Howard.		
Slater.		
Shearnam.		
	23	

Hodson, Printer, Nottingham.



0248

LAMBERT, William. *The Cricketer's Guide or a Concise Treatise on the Noble Game of Cricket as practised by the most eminent players*. Sussex Press, Lewes; J. Baxter; London: Baldwin and Co. [and two others]; Derby: Mozley, [1821].

12° (138 x 88mm). Folding engraved frontispiece, woodcut tailpiece on p. 9. Original brown printed wrappers (spine worn, upper cover detaching). *Provenance*: W. Skinner (contemporary signature at head of front cover).

SEVENTH EDITION, smaller in size than previous ones and with the price reduced from 2/- to 1/-. This edition (and subsequent ones) features a new version of the frontispiece, the two poplar trees are taller, and two flocks of birds are taking flight. The woodcut tailpiece shows a fortification. Although the binding needs some repair, this is a clean, unsophisticated copy in the original printed wrappers. Allen 17; Hancock, *Handbook* Edition 7th; Padwick 383.

£1,000-1,500

\$1,500-2,200  
€1,300-1,900

<b>CRICKET.</b>	
<b>Return Match</b>	
BETWEEN THE	
<b>Northern and Southern Counties of England.</b>	
Leicester, Monday, Tuesday, Wednesday, and Thursday, August 22, 23, 24, and 25, 1836.	
<b>SOUTHERN COUNTIES.</b>	
First Innings.	Second Innings.
Mills, b. Redgate ..... 10	Hillyer, b. Redgate ..... 16
Hillier, b. Redgate ..... 0	Mills, c. Rothera ..... 1
Cobbett, b. Redgate ..... 7	J. G. Wenman, b. Redgate ..... 14
F. Wenman, b. Marsden ..... 30	P. Wenman, c. Garrett ..... 04
Taylor, c. Good ..... 12	Taylor, b. Redgate ..... 20
Millyard, c. Pilch ..... 31	A. Mynn, Esq. not out ..... 125
Clifford, c. Barker ..... 8	Millyard, b. Redgate ..... 12
Beagley, b. Redgate ..... 17	Cobbett, c. Creswell ..... 8
J. Wenman, b. Redgate ..... 8	Beagley, b. Redgate ..... 1
A. Mynn, Esq. not out ..... 20	Clifford, b. Jarvis ..... 21
Lillywhite, run out ..... 8	Lillywhite, b. Jarvis ..... 0
Byes and wide balls ..... 14	Byes, 12; wide balls, 14 ..... 26
165	314
<b>NORTHERN COUNTIES.</b>	
First Innings.	Second Innings.
Barker, b. Lillywhite ..... 11	Barker, b. Lillywhite ..... 21
Vincent, c. Lillywhite ..... 1	Rothera, b. Cobbett ..... 2
Jarvis, b. Lillywhite ..... 2	Vincent, c. Cobbett ..... 22
Pilch, b. Lillywhite ..... 0	Garrett, b. Lillywhite ..... 10
Marsden, run out ..... 0	Marsden, c. Beagley ..... 7
Garrett, b. Lillywhite ..... 16	Jarvis, b. Lillywhite ..... 0
Good, b. Lillywhite ..... 8	Dearman, b. Lillywhite ..... 0
Dearman, c. Beagley ..... 41	Redgate, c. Millyard ..... 28
Redgate, b. Millyard ..... 22	Pilch, leg before wicket ..... 28
Rothera, not out ..... 4	Good, b. Cobbett ..... 0
Creswell, b. Mynn ..... 1	Creswell, not out ..... 8
Byes and wide ..... 4	Byes, 3; wide ball, 1 ..... 4
110	151
J. HICKLIN, NOTTINGHAM.	

0249

*Cricket. Return Match between the Northern and Southern Counties of England. Leicester ... August 22, 23, 24 and 25, 1836*. Nottingham: J. Hicklin, [1836]. Broadside (252 x 203mm). (Stained, small holes along old fold lines, some dust soiling.)

A RARE BROADSIDE RECORDING A CENTURY BY ALFRED MYNN (1807-1861), and giving the full match score of a decisive victory for the southerners in the famous series of matches between North and South. At a period when catches and LBWs were not attributed to bowlers, William Lillywhite took six Northern Counties wickets in the first innings, getting Pilch out for a duck; and another 4 in the second when Pilch was out leg before wicket for 28, the bowler not recorded. The highest score by any player in the first innings was Dearman's 41 for Northern Counties. In the second innings, the best scores are Wenman's 64, and Alfred Mynn's astonishing 125 not out for the South. In an era of low scores and unplayable pitches, with centuries very rare, Mynn had by the end of the match accumulated 283 runs (with twice not out) in this and his previous three innings. However, he was so injured by the bowling of Redgate that he nearly lost his leg and was unable to play again until 1838.

£1,200-1,800

\$1,800-2,600  
€1,600-2,300

[DICKENS, Charles (1812-1870)]. *Sunday under Three Heads ...* by Timothy Sparks. London: Chapman and Hall, 1836.

8° (162 x 102mm). Etched frontispiece and 2 plates after Hablot K. Browne. Three woodcut 'heads' on title, reprised on front wrapper. (A little light soiling.) Original pictorial buff wrappers (wrappers laid down, with small chips and nicks); blue morocco gilt slipcase and red silk chemise by Wood, London (chemise slightly torn).

FIRST EDITION. 'Dickens found time in the midst of his work on *Pickwick* to write his views on the freedom of the Sabbath for the poor man and give them form in a printed booklet' (Eckel, p. 102). Both works contain depictions of cricket. Dickens refers to the sight of a 'very animated game of cricket' in the last part of his pamphlet, 'Sunday ... as it might be made'. However, the famous cricket plate shows not the game itself but an old man coaching 'a sun-burnt young fellow' whose eyes inevitably fall on the old man's extremely pretty grand-daughter. In Dickens's view Sunday can undoubtedly be a day for both cricket and courtship. He not only argued for the preservation of popular recreations but for the opening of museums and art galleries on Sundays. Eckel pp.102-103; Kitton p.61: 'excessively scarce'; Gimbel B30; not in Padwick or other cricket bibliographies.

£800-1,200

\$1,200-1,700  
€1,100-1,500



**STATEMENT OF THE GRAND  
CRICKET MATCH,  
BETWEEN SHEFFIELD AND LEICESTER,  
FOR £100,  
Played at Hyde-Park, August 26th 1839.**

LEICESTER FIRST INNINGS.		SHEFFIELD FIRST INNINGS.	
CAPTAIN CHESLYN, ..	1	M. ELLISON, Esq, Bowled by Deacon, ..	2
A. BASS, Esq, caught by M. Ellison Esq. ..	0	B. WAKE, Esq, Do do ..	0
H. WOODHOUSE, Esq, bowled by Marsden ..	4	J. HYDES, caught by Dakin ..	0
G. KETTLE, Esq, caught by B. Wake, Esq. ..	4	H. WILSON, bowled by A. Bass Esq. ..	4
A. GERLING, leg before wicket ..	1	J. WOOLLEN, caught by J. Thomas ..	12
W. SQUIRES, exempt by Vincent ..	5	H. HALL, caught by A. Bass, Esq. ..	18
J. THOMAS, bowled by Marsden ..	4	H. BOLSOVER, bowled by Deacon, ..	5
J. WEBSTER, bowled Marsden ..	10	T. MARSDEN, Run out ..	28
J. HALL, Body before wicket ..	5	H. SAMPSON, Run out ..	10
H. DEACON, caught by Hydes ..	5	J. GREEN, Not out ..	2
S. DAKIN, caught by Vincent ..	33	M. VINCENT, caught by H. Woodhouse Esq. ..	1
No Balls 1—Byes 4—Wide Balls 10 ..	12	Byes 6—Wide Balls ..	10
<b>TOTAL</b> ..	<b>84</b>	<b>TOTAL</b> ..	<b>128</b>
LEICESTER SECOND INNINGS.		SHEFFIELD SECOND INNINGS.	
CAPTAIN CHESLYN, caught by Woollen ..	0	M. ELLISON, Esq, Btl. Dakin ..	0
A. BASS, Esq, Bowled by Wake ..	14	B. WAKE, Esq, not out ..	8
H. WOODHOUSE, Esq, Run out ..	0	J. HYDES, Btl. Deacon ..	3
G. KETTLE, Esq, not out ..	19	H. WILSON, Btl. Deacon ..	4
A. GERLING, caught Vincent ..	5	J. WOOLLEN, Ct. Kettle ..	0
W. SQUIRES, caught by Sampson ..	2	H. HALL, stumped by Thomas ..	2
J. THOMAS, bowled by Marsden ..	0	H. BOLSOVER, Btl. Deacon ..	0
J. WEBSTER, caught by Vincent ..	0	T. MARSDEN, leg before wicket ..	4
J. HALL, caught Woollen ..	1	H. SAMPSON, hit twice ..	22
H. DEACON, caught by Wake ..	16	J. GREEN, bowled H. Deacon ..	4
S. DAKIN, Bowled by Hydes ..	8	M. VINCENT, Btl. Thomas ..	11
Byes 2—Wide Balls 9 ..	14	No Ball 1—Byes 8—Wide Balls 13 ..	22
<b>TOTAL</b> ..	<b>79</b>	<b>TOTAL</b> ..	<b>61</b>
MAJORITY FOR SHEFFIELD 48			

G. Burgin, Printer, Castle Street, Sheffield.

*Statement of the Grand Cricket Match, between Sheffield and Leicester, for £100, played at the Hyde-Park, August 26th 1839.* Sheffield: G. Burgin, [1839]. Broadside (251 x 194mm). (Soiled at margins, slightly torn along old fold line, one corner torn away.)

A YORKSHIRE BROADSIDE featuring Thomas Marsden (1805-1843), the great Northern professional, now near the end of his career. Marsden's highest career score was 227 on debut for the combined Sheffield and Leicester Eleven v Nottingham in 1826. Sheffield won this later match largely thanks to his score of 58 in the first innings, the highest in the game. Henry Sampson's second innings score of 22 for Sheffield was brought to an unusual end when he 'hit [ball] twice'. This match was a renewed fixture, the previous encounter having taken place eleven years earlier in 1828. Hyde Park had by now succeeded Darnell New Ground as the Sheffield home ground, and the first Roses match was to be staged here in July 1849.

£1,200-1,800

\$1,800-2,600  
€1,600-2,300



0252

*Kent Club, 1842. Grand Cricket Match Kent against England on the Beverley Ground, adjoining the Cavalry Barracks, Canterbury, on Monday, Aug. 1, 1842, and following days.* Canterbury: Kentish Observer, [1842]. Broadside (372 x 234mm). (Small adhesive tape repair on verso.)

A MAGNIFICENT BROADSIDE on paper watermarked 'Driquo SB Duplicator'. Kent had played England at Lord's on 4-5 July 1842, winning by 50 runs. The return match was to last for three days, and be followed on Thursday 4 August by a match between XI Gentlemen of Kent and XI Gentlemen of England. It thus marked the inception of 'Canterbury Cricket Week'. It is also memorable as the last match played before the Beverley Club was reconstituted as the Kent Cricket Club. The elegant Joseph Guy made the rare hit of seven all run, without overthrows, in his innings of 80. Despite making 278 in the first innings, with 98 from Pilch and 74 from Felix, Kent astounded its supporters by suffering a 9 wicket defeat. Feelings ran so high that Alfred Mynn was hissed in Maidstone market.

£1,500-2,000

\$2,200-2,900  
£2,000-2,600

0253

LILLYWHITE, Frederick William (1792-1854). *Lillywhite's Illustrated Hand-Book of Cricket*. London: Ackermann & Co. and Brighton: W.H. Mason, [1844].

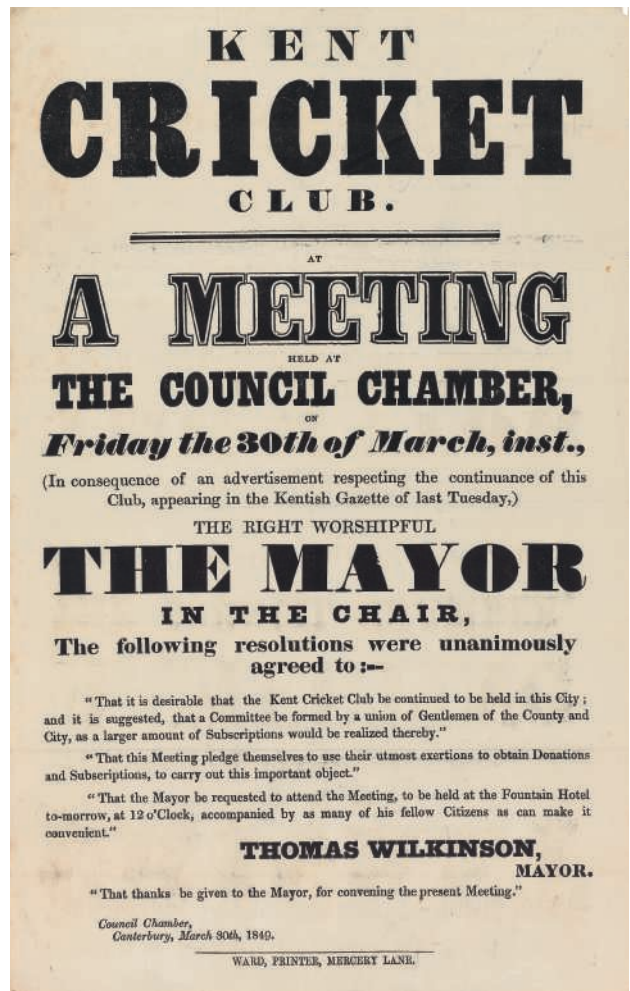
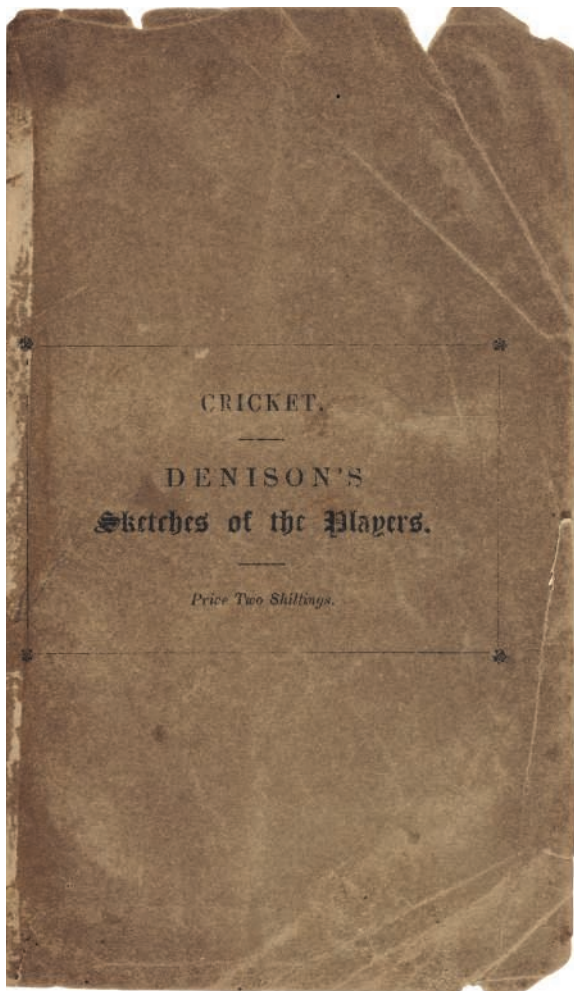
8° (175 x 101mm). 8 etched portraits with aquatint, 4 folding. (Heavy spotting to plate of Box, light spotting elsewhere, plate of Pilch slightly cropped at foot, without printed slip after p.10 giving details of alterations to 'the law relating to wide balls'.) Original green cloth gilt (small mark on front cover and bump to corner).

ISSUE WITH EIGHT PORTRAITS, published at 3/6d (those with only four portraits cost 2/- and those with one portrait 1/-). The four folding portraits of gentlemen (Mynn, Kynaston, Langdon and Taylor) are signed by C. Hunt after C.J. Basebe. Taylor, as long ago as 1906, described this as 'a very rare publication'. The plates often suffer from spotting. Allen 45; Taylor p.66; Padwick 386.

£2,000-3,000

\$2,900-4,300  
£2,600-3,900





o254

DENISON, William. *Cricket. Sketches of the Players.* London: Simpkin, Marshall, 1846.

12°, with 4 advertisement leaves at end. (Occasional light soiling.) Modern green half calf, original drab printed wrappers bound in (wrappers torn and chipped at edges). *Provenance:* [?]Shaten (signature dated Nov. 1849 on title) — [Guy Curry (in his sale, Christie's South Kensington, sale 5073, 4 May 2006, lot 44)].

FIRST EDITION, EXCEPTIONALLY RARE IN ORIGINAL WRAPPERS, containing thirty-seven highly valued biographies by the first acknowledged cricket reporter. Denison writes at length about Alfred Mynn and William Lillywhite; his other biographies are concise and often less than a page long. Allen 47; Padwick 876 & 7201.

£1,000-1,500

\$1,500-2,200

€1,300-1,900

o255

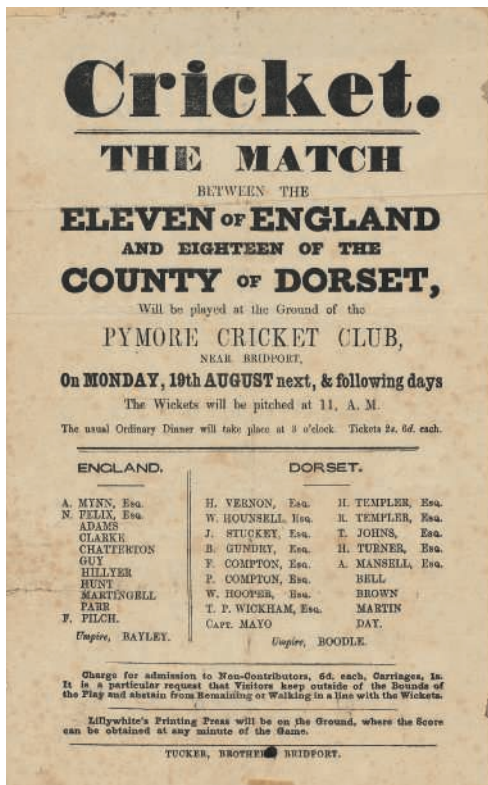
*Kent Cricket Club. A Meeting held at the Council Chamber, Friday the 30th of March, inst.* Canterbury: Ward, [1849]. Broadside (340 x 215mm). (Old fold lines, small nicks at edges.)

Broadside concerning the outcome of a key meeting about the future of the Kent Club, with Thomas Wilkinson, Mayor of Canterbury, in the chair. The Kent Club had originally been formed in August 1842 when the Beverley Club was reconstituted. An earlier attempt to form a county club had been made in 1835 based around Town Malling. However, Canterbury was the more obvious centre and, as can be seen from this important historical broadside, the city was keen to have the county club based within its boundaries. Of the three resolutions 'unanimously agreed to,' the most important concerned the continuing link between the club and the city; however, 'Gentlemen of the County and the City' were to form 'a union' in order to raise 'a larger amount of subscriptions'.

£800-1,200

\$1,200-1,700

€1,100-1,500



0256

*Cricket.* The Match between the Eleven of England and Eighteen of the County of Dorset, will be played at the ... Pymore Cricket Club, near Bridport, on Monday, 19th August next, & following days. Bridport: Tucker Brothers, [1850]. Broadside (229 x 142mm). (Old creasemarks.)

A RARE BROADSIDE featuring such gifted England cricketers as T. Adams, W. Clarke, Parr, Felix, Guy, Mynn and Hillyer. Fuller Pilch, though listed in the team, did not play and F. Clifford took his place. Most of the Dorset team consisted of amateurs, distinguished by the word 'Esq' after their names. But they were an unusually strong local team, three of its members having played for the itinerant All England Eleven on other occasions. In the event, the match remained unfinished, leaving England on their way to winning with innings of 187 and 124. In their first innings, the Eighteen of Dorset were whittled out by Clarke and Mynn for 110. But they made a stronger start in their second innings, the match ending when they were 58 for 1. A crowd having to pay 2s 6d for their tickets may not have appreciated Day's stonewalling abilities. Haygarth records that 'Day (opening batsman for Dorset) at one period of his innings stood and received twenty-seven overs from Clarke without getting a run.' The match was played on the ground owned by W. Hounsell.

£1,200-1,800

\$1,800-2,600

€1,600-2,300

257

HENNAH, T.H. (photographer). *England's Twelve Champion Cricketers, photographed on board ship at Liverpool Sep 7, 1859.* Brighton: W.H. Mason and London: J. Wisden, 2 October 1859. Carbon print (219 x 280mm) in original mount with lithographic inscription. (Mount laid down and with slight tears at margins, small adhesive tape mark at right-hand margin.)

A CELEBRATED PHOTOGRAPH OF THE FIRST ENGLAND TEAM TO TOUR OVERSEAS on the deck of the ship that took them to North America; FINE EXAMPLE, unfaded and with caption fully preserved. The publisher, W.H. Mason, dedicates it to 'The Cricketers of England and America. This group of England's Twelve Champion Cricketers. Photographed on the morning of their departure for America.' The players, the cricketing giants of the mid-19th century, are listed as 'Carpenter, Caffyn, Lockyer,



Wisden, Stephenson, G. Parr, Grundy, Caesar, Hayward, Jackson, Diver, John Lillywhite.' 'Fred' Lillywhite, the manager, graphically described the extraordinary discomfort of the ten day crossing in the lurching *Nova Scotian*. 'Owing to the novelty of the situation, the groaning of some, the splash and thump of the waves against the sides of the ship, the howling of the wind, the flapping of the sails, and the incessant tramp of feet upon deck, sleep was quite out of the question ....' (*The English Cricketers' Trip to Canada and the United States*, 1860, p. 6).

£1,000-1,500

\$1,500-2,200

€1,300-1,900

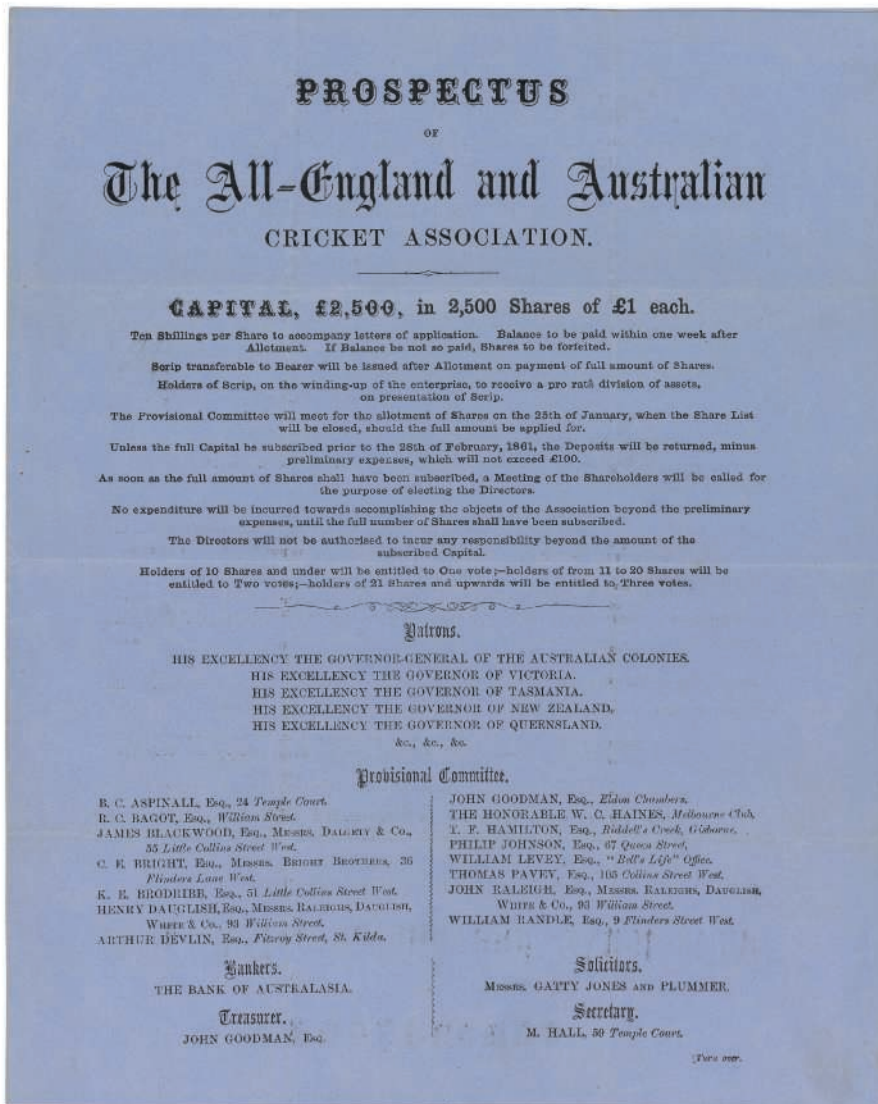
*Prospectus of the All-England and Australian Cricket Association.* [No imprint: 1860]. 4° leaflet, 4pp., printed on blue paper.

The prospectus for a share subscription intended to promote the first tour to Australia. £2500 in capital was to be raised through the selling of 2500 shares at £1 each, the share allotment to take place on 25 January, 1861. The names of patrons and of the 'provisional committee' are given on the first page. The next explains that the Cricket Association was formed 'for the purpose of raising a sufficient sum of money to bring out from England eleven cricketers to be chosen from the All England and United Elevens, to contend with the players of the Australian Colonies'. They will be 'carefully selected, and will include the finest in the world.' The third page contains an application form for shares, the final page is blank but for the word 'prospectus' penned in.

£1,000-1,500

\$1,500-2,200

€1,300-1,900



FOX, Charles James, Lord Russell (1807-1894). *Some Recollections of Cricket.* Woburn: H.G. Fisher, 1879.

Small 8° (165 x 105mm). (Light spotting at beginning and end.) Original red cloth, lettered in black (extremities rubbed). *Provenance:* B.J. Wakley (bookplate).

FIRST EDITION of this rare booklet. Possibly limited to as few as 12 copies, it consists of a collection of articles and a 'National Testimonial to Mr. W.G. Grace ... delivered on Lord's Cricket Ground, July 22, 1879'. The author, who was the sixth son of the sixth Duke of Bedford, played for the MCC between 1833 and 1846, and was President of MCC in 1835. Allen 126; Taylor p. 88, giving a limitation of 12 copies; Padwick 6762.

£1,000-1,500

\$1,500-2,200

€1,300-1,900



0260

R.D. BEESTON and M.C.B. MASSIE (illustrator). *St. Ivo and the Ashes: A Correct, True and Particular History of the Hon. Ivo Bligh's Crusade in Australia*. Melbourne: Australian Press Agency, [1883].

8° (214 x 132mm). 11 photo-lithographic plates after Massie. Mid 20th-century green buckram, spine gilt lettered, original pink pictorial and printed wrappers bound in (front cover slightly soiled). *Provenance*: John Arlott (binding) — A.E. Winder (bookplate; sold Phillips, *A Collection of Cricketana*, 20-21 November 1985, lot 419).

A RARE AND RESONANT TITLE. Beeston was late Bengal Staff corps, and Massie late 13th Light Dragoons. As the preface makes clear, the former's light-hearted report was designed primarily as a vehicle for Massie's pen-and-ink sketches. Made during the progress of the series, they incorporate the English lion and Australian kangaroo in comic combat. In fact, the series was tied, England and Australia both winning two of the four matches. But it had been originally intended there should be three matches only. When England won two of these, 'a bevy of Melbourne ladies', headed by a Miss Florence Morphy, presented the England Captain (and her future husband), the Hon. Ivo Bligh, with a small urn containing the ashes of a burned-out cricket stump, now the game's most valued trophy. Allen 128; Padwick 4408.

£2,500-3,500

\$3,700-5,100  
€3,300-4,500

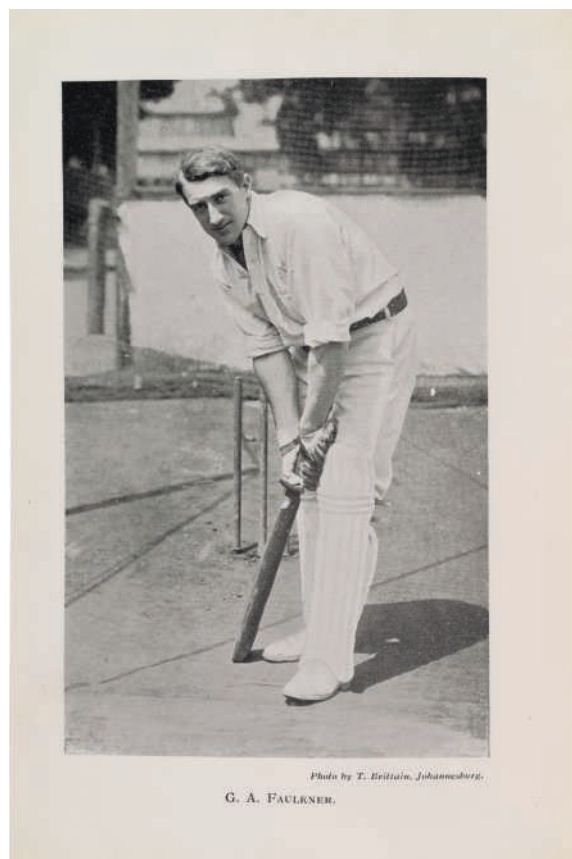


Photo by T. Brittain, Johannesburg.  
G. A. FAULKNER.

0261

HENDERSON, J.T. (editor). *Natal Cricketers' Annual* [after 1889 *South African Cricketers' Annual*]. Pietermaritzburg, Durban and Capetown: various publishers, 1885-1892, 1906-07.

10 volumes, 8° (169 x 105mm), mounted photographs of the South African XI, 1889, and the Natal Team, 1890, in respective volumes, 1891 with illustrations, plates in 1906-07, some ad leaves printed on coloured paper. (1891 with adhesive tape repair to one leaf, 1906 with inner margin of one ad leaf strengthened and some browning towards end, 1907 with inner margin of preliminary ad strengthened.) Uniform modern quarter cloth, original paper or limp cloth covers bound in (front cover of 1885 torn, 1888 soiled, 1889-90 with lettering effaced). *Provenance*: Robert Stratten Holmes (dated inscriptions in 1885-90, 1892) — John Arlott (inscription 'Please repair J. Arlott', and earlier stamp of A.P. Walsh Gunmaker Johannesburg, in 1906).

A COMPLETE RUN OF THIS UNIQUE SOUTH AFRICAN ANNUAL, with a format similar to Wisden, but short-lived and of far greater rarity than Wisden at this period. The only other annual to be published in South Africa before World War II was the *South African Cricketing Guide*, 1871-72. William Milton, rather than Henderson, edited the volume for the 1890-91 season. Allen 69; Padwick 3611 & 3615.

£5,000-8,000

\$7,300-12,000  
€6,500-10,000



6262

CRAIG, Albert (1849-1909). A collection of 22 cricket rhymes, London: printed by the Caxton Press; M.J. Wright; Hughes and Son; or more often anonymously, 1886-1906. Broadsides unless otherwise stated, various sizes, on coloured paper or card.

Comprising: *Abel Our Surrey Champion. Safe Home again from Africa.* 20 April 1889 (spotted); Another copy of the same, printed with 'Our Champion Harriers' on pink rather than grey paper, 2ll; *The Catch of Maurice Read's.* 30 June, 1887. Not in Laughton; *Cricket in Kent 118 Years Ago.* [1891]; *A Good Day's Work. Surrey beat Lancashire.* 2 August 1888; *Good Old Cricket.* [1886?] (spotted); *Good Old George Jones's Benefit.* 15 August 1889; *To Honest George Burton.* [1889]; *To John Briggs.* [1888?]; *The Joys of Tunbridge Week.* [1894]; *Kent in Their Proper Place.* [1906]; *A Kentish Veteran.* [1888?]; *To Mr. Murdoch.* 13 September 1886; *Notts v Surrey.* 10 June/5 August 1889; *One of the Most Brilliant Catches ever made. By Maurice Read.* 30 June 1887; *Our Bowlers and ... the Lancashire Defeat.* [1890] (small adhesive tape repairs on verso); *A Rare Days Work by Mr. Leslie Wilson.* 8 August [1889]; *To Robert Abel.* 12 August 1895. Not in Laughton; *The Secret of an Old Cricketer's Success.* [n.d.] (torn along folds); 'Strange but True'. *The Wasp that stung Tom Bowley.* 3 September 1886; *The Struggle in the Dark.* [1889] (marginal tear); *The Surrey Champions.* [n.d.]. Not in Laughton; *Surrey still Triumphant.* 18 June 1887; *Surrey v Sussex at Brighton.* August, 1887; *Surrey Victorious. Surrey v Australians.* [1886]; *For the Third time in Test Matches, England v Australia, Thomas Hayward.* 29 June, 1899 (tears along folds); *A Tribute of Respect and Admiration to Dr. W.G. Grace ... at Clifton.* 25 August 1885. 2ll. (tears at top of folds and to margins); *A Tribute of Respect and Admiration to Harry Wood.* [1900?]. Not in Laughton; *A Tribute of Respect to Mr. Roller.* 28 June, 1887 (spotted). Not in Laughton; *Well done Surrey!* June, 1887 (discoloured at margins); *What the Surrey Champions say about the Famous Australian Team.* 17 May 1888; *A Vacant Place at the Oval.* [1893]; *Young Strudwick.* [1903] (corner clipped).

AN IMPRESSIVE COLLECTION OF CRAIG'S SOUGHT AFTER CRICKET RHYMES, several not in Laughton's bibliography. Sold with: Tony Laughton, *Captain of the Crowd: Albert Craig. Cricket and Football Rhymester 1849-1909* (2008).

(23)

£2,500-3,500

\$3,700-5,100  
€3,300-4,500



6263

CRAIG, Albert (1849–1909). A collection of 15 penny cards with portrait and biography of the player, London: Wright and Company, 1888–1908. Various sizes, on coloured paper or card, 2 leaves.

Comprising: *Robert Abel*, [1888]; *Walter William Read*, [1889]; *G.A. Lohmann*, [1888] and 1895; *John Shuter*, [1889]; *A.E. Stoddart*, [1890]; *Thomas Richardson*, 1896 and 1897, unfolded; *Frank Woolley*, 1906; *J.R. Mason*, 1897; *A. Fielder*, 1908 (adhesive mark at margin); *Lord Harris*, 1908 (adhesive mark at margin); *Tom Hayward* 1908; *K.S. Ranjitsinhji*, 1908 (torn along fold and at margin); *Pelham F. Warner*, 1908 (split along fold).

With 3 other printed cards, two by Craig: *In Heartfelt Remembrance of John West. For upwards of 20 years on the ground staff at Lord's*, memorial card in verse, 1890 (see Laughton p. 57); *The Essex Country Ground*, 1899, 2ll; the third card signed 'W.R.W.', *Abel & Briggs. An Amusing Adventure in South Africa*. London: Athletic Publishing, 1898, 2ll. (Lower inside corners torn away.)

AN EXTENSIVE COLLECTION OF CRAIG'S PENNY PORTRAITS. Sold with: Tony Laughton, *Captain of the Crowd: Albert Craig, Cricket and Football Rhymester 1849-1909* (2008).

(19)

£1,500–2,000

\$2,200–2,900  
€2,000–2,600



264

*W.G. Grace*. Full-length portrait photograph by E. Hawkins and Company, Brighton, [1896?]. Image 288 x 240mm, inscribed 'W.G. Grace 1896' on the mount, framed and glazed.

*K.S. Ranjitsinhji*. Full-length portrait photograph by E. Hawkins and Company, Brighton, [1890s]. Image 296 x 239mm, inscribed 'With kindest regards/ yours very sincerely/ Ranjitsinhi' on the mount (A little spotting, mainly affecting mount.)

Fine portraits of W.G. and Ranji in typical batting stance, the former a warm-toned silver print and the latter a more usual albumen print.

(2)

£1,400–1,800

\$2,100–2,600  
€1,900–2,300



0265

BARRIE, J.M. *The Allahakbarrie Book of Broadway Cricket*. [Privately printed, 1899].

Small 4° (143 x 109mm). Half tone illustrations, some full-page, original limp Japanese vellum wrappers, front wrapper with title lettered in gilt (wrappers slightly soiled and discoloured); modern green buckram box.

FIRST EDITION. Barrie's team of authors and artists was founded in 1887. According to his own account in *The Greenwood Hat*, 'Allahakbar' was African for 'Heaven help us', and his less than skilfull team therefore became the "Allahakbars", afterwards changed with complimentary intention to 'Allahakbarries' (see Janet Dunbar, *J.M. Barrie*, 1970, p. 111). Broadway was both where the team played and the name of their opponents. This celebratory publication of the annual engagement is very rare, copies only being circulated among team members and close friends of Barrie's. Taylor p. 28; Padwick 1296.

£1,200-1,800

\$1,800-2,600

€1,600-2,300

0266

HAWKE, Martin Bladen, 7th Baron Hawke (1860-1938) — *Visit of Lord Hawke's 2nd English Tour to South Africa. 1898-1899*. Cape Town: W.A. Richards, [1899].

Oblong 8° (135 x 215mm). Half tone illustrations. (Title heavily soiled and restored at margins, short tears and repairs to final advertisement leaves, some spotting.) Modern red quarter morocco, spine gilt lettered (wrappers not preserved).

AN EXTREMELY ELUSIVE TOUR BOOK. Among his many tours, Lord Hawke took teams to South Africa in 1895 and 1898. He lived to see not only South Africa, but also India, and the West Indies, admitted to full test-match status. Padwick 4624.

£800-1,200

\$1,200-1,700

€1,100-1,500



267

BELDAM, George W. (photographer). *Victor Trumper*, London: Swan Electric Engraving Company, 1 August 1905.

Photo-mechanical process print from an action photograph (367 x 418mm. with margins), signed in pencil by the subject, framed and glazed.

FINE EXAMPLE of Beldam's famous image, taken at the Oval, of the legendary Trumper (1877-1915) coming down the wicket.

£800-1,200

\$1,200-1,700

€1,100-1,500

0268

TAYLOR, Alfred D. (1872-1923). *The Catalogue of Cricket Literature*. London: Merritt and Hatcher, 1906.

8° (169 x 120mm). Original printed grey wrappers (wrappers spotted, and with one or two small tears and losses). *Provenance*: 'O. Gouldney presented by the author' (inscription on front free endpaper).

PRESENTATION COPY, FIRST EDITION IN BOOK FORM. No. 39 of 50 copies signed by the author. The first extensive bibliography of cricket in wrappers as issued. Padwick 39.

£800-1,200

\$1,200-1,700

€1,100-1,500



0269

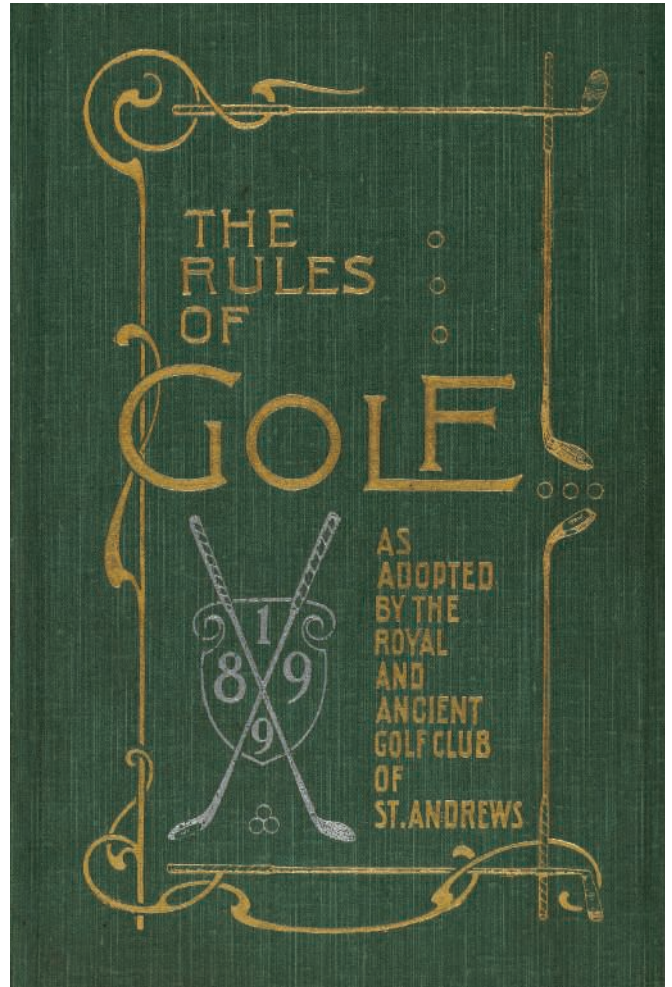
TAYLER, Albert Chevallier (1862-1925, illustrator). *The Empire's Cricketers*. London: Fine Art Society, 1905. 2° (374 x 244mm). 48 chromolithographed plates after Chevallier Tayler, with descriptive press by George W. Beldam printed on tissue guards. Contemporary green half calf, spine gilt with repeated cricket device, top edge gilt (rubbed at extremities, some sunfading). *Provenance*: K.A. Auty, Ridley College, St. Catharines, Ontario (stamp; number '28.20' written large on front free endpaper and front cover).

CRICKET PORTRAITURE AT ITS FINEST, first issued in weekly parts. With a studio in Carlton Hill, St John's Wood, close to Lord's, Chevallier Tayler was well placed to produce his portraits of cricketers in rippling white. The drawings were executed in chalk and printed in lithography on impressive folio size plates, an indication of the great popularity and prosperity of the game in the Edwardian age. Whether English or Australian, the common factor in this pantheon of players is one of style. The attitudes are varied, but poise, ease and confidence are common to all. Padwick 6997.

£1,000-1,500

\$1,500-2,200

€1,300-1,900



0270

*Rules for the Game of Golf as approved by the Royal and Ancient Golf Club of St. Andrews, September 1899*. St. Andrews: W.C. Henderson, [1899].

8°, 31pp., two golfing tail-pieces, two advertisement leaves at end. (A few light spots, soil mark in margin of p. 8.) Original green cloth, front cover with gilt title and design of crossed clubs on a shield in silver, red marbled endpapers.

EXCELLENT COPY of this important definitive edition of the rules.

£2,000-3,000

\$2,900-4,300

€2,600-3,900



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# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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

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

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

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

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

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

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

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

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

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

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

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

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

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

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

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

## 5 BIDDING IN PERSON

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

## 6 BIDDING SERVICES

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

### (a) Phone Bids

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

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

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

### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.



## G COLLECTION AND STORAGE

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

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

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

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

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

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

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

#### (c) US import ban on African elephant ivory

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

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

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

#### (e) Lots of Iranian origin

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

#### (f) Gold

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

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

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

#### (h) Watches

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

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

## I OUR LIABILITY TO YOU

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

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

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

- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

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

### 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRTISTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## VAT SYMBOLS AND EXPLANATION

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

### VAT payable

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

### VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on [info@christies.com](mailto:info@christies.com)  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

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

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

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

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

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

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

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

#### ◦ **Minimum Price Guarantees**

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

#### ◦◆ **Third Party Guarantees/Irrevocable bids**

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

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

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

### Other Arrangements

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

### Bidding by parties with an interest

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

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

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

### POST 1950 FURNITURE

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

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

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

# STORAGE AND COLLECTION

## STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP

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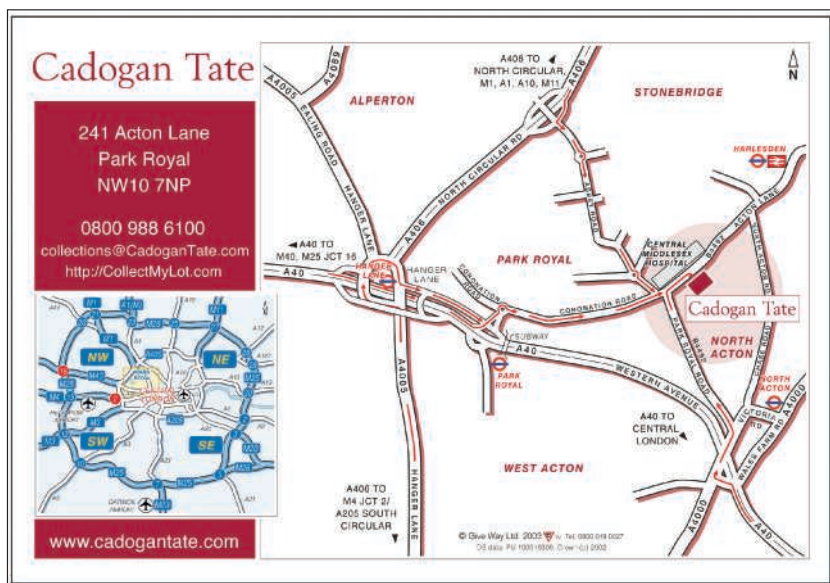
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# WRITTEN BIDS FORM

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**SALE NUMBER: 12139**

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**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
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- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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**12139**

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Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

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